

CONTEXT AND ANALYSIS: AN INVESTIGATION OF THE SONATA-FORM MOVEMENTS
FOR PIANO BY JOAQUÍN TURINA (1882-1949)

by

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ABSTRACT

Composed between 1909 and 1946, Joaquín Turina's five piano sonatas, *Sonata romántica*, Op. 3, *Sanlúcar de Barrameda*, Op. 24, *Sonata Fantasía*, Op. 59, *Concierto sin Orquesta*, Op. 88 and *Rincón mágico*, Op. 97, combine established formal structures with folk-inspired themes and elements of French Impressionism; each work incorporates a sonata-form movement.

Turina's compositional technique was inspired by his training in Paris under Vincent d'Indy. The unifying effect of cyclic form, advocated by d'Indy, permeates his piano sonatas, but, combined with a typically non-developmental approach to musical syntax, also produces a mosaic-like effect in the musical flow. The style and structure of d'Indy's Piano Sonata in E, Op. 63, represents a powerful model for Turina's *Sonata romántica*.

Viewed through the lens of Hepokoski and Darcy's Sonata Theory, and subjected to comparative analysis, Turina's sonata forms reflect generic norms and deformations of the Classical and Romantic periods. Tonal and thematic schemata juxtapose national (modal) and universal (tonal) traits, and the drive towards ecstatic climaxes in secondary-theme zones continues a Romantic aesthetic of 'end-weighted' structures. In particular, the modal-tonal and dramatic trajectory of *Sanlúcar de Barrameda* reveals Debussy's *L'isle joyeuse* as a compelling antecedent.

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1 - INTRODUCTION

Joaquín Turina has often been treated as a marginal figure in Spanish music history, eclipsed by other composers of his generation such as Albéniz, Falla and Granados. This may be because he fits the outlines of modernist and nationalist histories less comfortably than do his contemporaries. Certainly Turina's meeting with Albéniz and Falla in a Paris café seems to have been a life-changing event for the young composer, after which he resolved to write music with a more Spanish (specifically, more Andalusian) accent.¹ Throughout his creative career he composed a large number of short, descriptive piano pieces with a national or regional resonance, which adopt 'gypsy' elements, characteristic rhythms, guitar-like effects and the 'Andalusian cadence', a practice that places him in a similar category to his compatriot composers.² However, unlike Albéniz, Falla and Granados, Turina made a lifelong commitment to sonata form and the sonata genre, in keeping with classical traditions and with the precepts of the Paris Schola Cantorum, at which he studied between 1906 and 1913.³ The Schola's director, Vincent d'Indy, was a keen advocate of sonata form and the multi-movement sonata cycle, and he revered Beethoven and his own teacher, César

¹ Mariano Pérez Gutiérrez, *Falla y Turina a través de su Epistolario* (Madrid: Alpuerto, 1982), 27.

² Confirmed by the French writer, critic and composer Henri Collet in *L'essor de la Musique espagnole au XXe siècle* (Paris: Max Eschig, 1929). Collet supplies thumbnail sketches of some of Turina's works as well as making general comments on his compositional technique.

³ Albéniz stands as an exception, having composed piano sonatas early in his career.

Franck. This dissertation demonstrates that Turina's piano sonatas continue the tradition of abstract sonata composition that was a core component of the Schola Cantorum's curriculum, and that the overall design of the *Sonata romántica* is modelled on d'Indy's Piano Sonata, Op. 63.

From the standpoint of traditional music history, this influence could be criticised. Tomás Marco confirms that Turina's piano music consists of attractive folkloric scenes, but is somewhat dismissive of the composer's creative powers, claiming that the influence of the Schola Cantorum represented an artistic 'straitjacket' from which he was unable to escape.⁴ This dissertation takes a more positive view, investigating the five piano sonatas of Turina in the context of the composer's Andalusian heritage, his tuition with Sérieyx and d'Indy at the Schola Cantorum and in the light of musical innovations in Paris at the turn of the twentieth century, all of which had an influence on his compositional style. As indicated in Table 1.1, each of Turina's piano sonatas includes one sonata-form movement, placed as first movement (four works) or as finale (one work). At the core of this study is a comparative analysis of these five movements, in dialogue with Hepokoski and Darcy's findings in *Elements of Sonata Theory*.⁵ Research on Turina has not investigated the piano sonatas through the lens of this recent methodology, which seeks to rationalise sonata form as a unified

⁴ Tomás Marco, *Spanish Music in the Twentieth Century*, trans. Cola Franzen (Cambridge, Mass.; London: Harvard University Press, 1993), 42-43. As with Turina, Marco's professional life incorporates composing, writing and criticism.

⁵ James Hepokoski and Warren Darcy, *Elements of Sonata Theory: Norms, Types, and Deformations in the Late-Eighteenth-Century Sonata* (New York: Oxford University Press, 2006).

Table 1.1. Turina's piano sonatas

<i>Sonata romántica, sobre un tema español, Op. 3.</i>
Dedicated to the memory of Isaac Albéniz. First performed by the composer on 15 October 1909 in the Grand Palais des Champs-Élysées, Paris, and published in 1910 by Max Eschig, now Salabert (Paris).
i) Theme and variations
ii) <i>Scherzo</i>
iii) Final (sonata form)
<i>Sanlúcar de Barrameda, (impresiones para piano en forma de sonata), Op. 24.</i>
Dedicated to the city of Sanlúcar (originally dedicated to Pepe Colom). First performed by the composer on 11 September 1922 in the hall of the Ayuntamiento de Sanlúcar, and published in 1927 by Unión Musical Editores (Madrid).
i) En la torre del Castillo (sonata form)
ii) Siluetas de la Calzada
iii) La playa [linked to]
iv) Los pescadores en Bajo de Guía
<i>Sonata Fantasía, Op. 59.</i>
Dedicated to the pianist and musicologist José Subirá. Composed in 1930 and published in 1931 by Unión Musical Editores (Madrid).
i) <i>Lento – Allegro molto moderato</i> (sonata form)
ii) Coral con variaciones: <i>Lento</i>
<i>Concierto sin Orquesta, Op. 88.</i>
Dedicated to the pianist and composer Joaquín Larregla. Composed in 1935 and published by Unión Musical Editores (Madrid).
i) <i>Moderato</i> (sonata form) [linked to]
ii) <i>Molto adagio</i>
<i>Rincón mágico, Op. 97, subtitled Desfile en forma de sonata.</i>⁶
Dedicated to the composer's wife and children. Composed in 1943 and published in 1946 by Unión Musical Editores (Madrid).
i) Tema y variaciones
ii) <i>Scherzo</i>
iii) <i>Lied</i>
iv) Sonata (sonata form)

whole divided into a series of interrelated blocks, with a range of possible options (or defaults). Hepokoski and Darcy argue that the late eighteenth-century sonata trajectory is aimed at two essential 'calling points', one in the exposition (related key),

⁶ 'Magical Corner: Parade in the form of a sonata.'

the other in the recapitulation (tonic); both calling points involve the generically vital secondary theme.⁷ In Turina's work the notion of energy gathering towards the close of a movement is a favoured option, in accordance with the Romantic concept of apotheosis; this option dislocates the Classical expectation in which tonal resolution is aligned with sonata rhetoric.

Apart from dictionary entries and brief references in music histories, information on Turina in English is relatively scant, and tends to rely on Spanish source material. Whilst references to the piano sonatas can be found, none of the material has hitherto investigated the sonata-form movements as a corpus. Although there is no English monograph on Turina, several authors have written on aspects of his music, such as the influence of Spanish dance style, or have focused on technical features. Significant amounts of literature are available in Spanish on Turina's life and works. Selections of Turina's own writings have been assembled by Alfredo Morán, the composer's son-in-law, in two volumes, one of which includes concert reviews and articles in music and education journals.⁸ Morán's major work is a chronological survey of the composer's life and music based on the latter's diary entries, correspondence and concert reviews.⁹ José María Benavente offers a compendium of

⁷ Although *Elements of Sonata Theory* deals essentially with the late eighteenth-century sonata, many of the principles discussed can be extended to the Romantic sonata.

⁸ Alfredo Morán (ed.), *Joaquín Turina Corresponsal en París ... y Otros Artículos de Prensa. Escritos de un Músico* (Granada: Junta de Andalucía, 2002). Turina worked as a critic on *El Debate*, *Ya* and *Dígame*. Through his articles he was able to inform Spanish readers of musical developments in Paris at the turn of the twentieth century.

⁹ Alfredo Morán, *Joaquín Turina a través de sus escritos* (Madrid: Alianza Editorial, 1997).

the rhythmic and harmonic devices found in Turina's music, supported by copious music examples; he also addresses the topic of impressionism, with particular reference to the harmonisation of the 'Andalusian cadence'.¹⁰ One of the featured works in Christiane Heine's paper on impressionism in Spanish piano music is Turina's third piano sonata, the *Sonata Fantasía*.¹¹

It is understandable that, as a successful concert performer, Turina composed prolifically for the piano; the piano works significantly outnumber his other compositions. Antonio Iglesias's survey of the complete piano works includes detailed commentaries and background information on the composer; the analyses, however, tend to be linear and descriptive, and lack a comparative element.¹² Linton Powell's dissertation on Turina, an exhaustive survey of musical gestures, focuses on a sample of 21 piano pieces.¹³ Powell's articles and books are largely derived from his dissertation; he tends to summarise Turina's life and work, but does provide salient references to Turina's compositional process, not least that of cyclic form.¹⁴ Heine's dictionary article discusses the composer's modification of sonata structure as a compositional foil

¹⁰ José María Benavente, *Aproximación al lenguaje musical de J. Turina* (Madrid: Alpuerto, 1983).

¹¹ Christiane Heine, 'El impresionismo musical en tres obras para piano de compositores españoles: Vicente Arregui (1902), Salvador Bacarisse (1922) y Joaquín Turina (1930)', *Anuario musical*, 52 (1977), 173-200.

¹² Antonio Iglesias, *Joaquín Turina: su obra para piano*, 3 vols. (Madrid: Alpuerto, 1990).

¹³ Linton E. Powell, 'The piano music of Joaquín Turina', Ph.D. diss. (University of North Carolina, 1974). Powell's work records stylistic features of some of the sonatas.

¹⁴ Linton E. Powell, *A History of Spanish Piano Music* (Bloomington: Indiana University Press, 1980), 105.

to his use of stereotypical rhythms and melodies.¹⁵ José Luis García del Busto's monograph describes individual works and includes biographical notes; the appendices contain selections of Turina's own writings and comments on his works by other composers, such as Debussy.¹⁶ Barbara Ryland's survey of Turina's piano sonatas represents the closest precursor to the present study. The author confirms that the composer took a greater interest in traditional structures than did his contemporaries.¹⁷ Ryland's work includes descriptions of stylistic gestures, and concludes with a tabular analysis of the formal structures in each sonata.¹⁸ The analyses, however, are discrete, and the author does not attempt a critical evaluation of the works as a corpus.

Mariano Pérez Gutiérrez's extensive article on Turina in the *Diccionario de la Música Española e Hispanoamericana* presents essential biographical details, describing the development of his creative career and proposing a critical evaluation of Turina's style.¹⁹ Samuel Llano's recent scholarship, relating French politics and the cultural

¹⁵ Christiane Heine, 'Turina, Joaquín', in *Die Musik in Geschichte und Gegenwart*, ed. Ludwig Finscher, 26 vols. (2nd edn., Kassel: Bärenreiter, 2006), xvi, 1130-1131.

¹⁶ José Luis García del Busto, *Turina* (Madrid: Espasa-Calpe S. A., 1981).

¹⁷ Barbara Anne Ryland, 'The piano sonatas of Joaquín Turina', D. M. A. diss. (University of Maryland, 1984), 12. Ryland's study is part of a performance/recording project.

¹⁸ Ryland's survey includes *Concierto sin Orquesta* ('Concerto without orchestra'), Op. 88, as does the present study.

¹⁹ Mariano Pérez Gutiérrez, 'Turina Pérez, Joaquín', in *Diccionario de la Música Española e Hispanoamericana*, ed. Emilio Casares, 10 vols. (Madrid: Sociedad General de Autores y Editores, 1999-2002), x, 513-525.

identity of Spanish music, has provided important context for Turina's work in Paris.²⁰ The Paris years were undoubtedly the most influential of Turina's life, during which he was able to make a compromise in his stylistic outlook between Franckian elements and the innovations of Debussy.²¹

As educator, critic, diarist, public speaker and broadcaster, Turina wrote prolifically; his archive is housed at the Fundación Juan March in Madrid. Apart from printed scores, significant primary sources for the present study include diary entries, personal correspondence, articles written for Spanish newspapers and periodicals, and texts of conference speeches.²²

This dissertation contributes to the existing literature a comparative, detailed study of a specific, and less well known, corpus of Turina's works, and clarifies the rationale for his use of the sonata genre and of sonata form in particular. Outlining Turina's choices at each stage of the sonata process, the study indicates with which historical musical practices they are in dialogue, and examines deviations from accepted conventions. Also under investigation are Turina's sonata trajectories, which fuse national and universal styles, and adopt a variety of Romantic strategies. The identification of close stylistic connections between the music of Franck, d'Indy, Debussy and Turina also represents a new contribution to the literature. The study shows that, unlike several of his contemporaries, Turina adopted a positive attitude

²⁰ Samuel Llano, *Whose Spain?: Negotiating "Spanish Music" in Paris 1908-1929* (New York: Oxford University Press, 2013).

²¹ Federico Sopena, *Joaquín Turina* (Madrid: Editora Nacional, 1943), 94.

²² Online access to the Turina archive is available at The Joaquín Turina Collection [online], (Madrid: Fundación Juan March, 2012). <http://www.march.es>

towards the traditions of sonata genre and sonata form, harnessing his thorough grounding at the Schola Cantorum with the musical traditions of his native region. Thus he was able to return home to become established as a national composer, writing in a style that Federico Sopena described as *andalucismo universalizado*.²³

²³ Sopena, *Joaquín Turina*, 65. The author uses the phrase to describe two constants that characterise Turina's work.

2 - JOAQUÍN TURINA: BIOGRAPHICAL AND AESTHETIC BACKGROUND

Turina received his early musical education in Seville, his birthplace, and from 1903 studied the piano with José Tragó at the Madrid Conservatoire.¹ Whilst his development as a pianist was not in doubt, Turina felt disorientated with regard to composition; after consulting musicians such as Pedrell, Bretón and Chapí he decided to continue his studies alone.² The Spanish musical diet of zarzuela and opera were not conducive to his development as a composer, and symphonic work was barely represented in Madrid.³ It was unusual to find first-rate composition tuition in Spain, and opportunities for the airing of large-scale performances in Spain were limited: greater prospects were to be found in France and Germany.⁴ Albéniz had moved to Paris in 1894 'largely to escape musical conditions in Spain.'⁵ The atmosphere of musical renewal taking place in the French capital was likely to be more encouraging for the young composer. According to García del Busto, it was José Villegas, director of the Prado and a friend of Turina's father, who directed the young composer towards

¹ Tragó was a pupil of Isaac Albéniz. Another Tragó pupil, Manuel de Falla, became Turina's lifelong friend and colleague.

² Joaquín Turina, *Cuadros y escenas a través de mi vida*, unpublished notebook, Madrid: Fundación Juan March, entry 31 (1903), consulted 13 June 2012. Mariano Pérez Gutiérrez confirms that a suitable composition teacher could not be found in Madrid. See 'Turina', 514.

³ Pérez Gutiérrez, *Falla y Turina*, 12.

⁴ Walter Aaron Clark, *Enrique Granados: Poet of the Piano* (New York: Oxford University Press, 2006), 28.

⁵ Carol A. Hess, *Sacred Passions: the Life and Music of Manuel de Falla* (New York: Oxford University Press, 2005), 41.

the Schola Cantorum, considered by Villegas to be the best musical institution in Paris.⁶ Sopena suggests that the personality and influence of Vincent d'Indy may have swayed Turina's decision to apply to the Schola Cantorum.⁷

Turina travelled to Paris in October 1905,⁸ and Joaquín Nin, the Spanish-Cuban pianist-composer, recommended that his entire artistic progress should be placed under the direction of Moritz Moszkowski.⁹ Turina was apparently content with his piano studies under Moszkowski; he expressed gratitude for his teacher's scale fingering system and declared it to have been of immense use during his playing career.¹⁰ However, as a composition teacher Moszkowski was, in Turina's words, 'a veritable disaster.'¹¹ After abandoning composition tuition with Moszkowski, Turina was advised by Nin to approach the deputy director of the Schola Cantorum, Auguste Sérieyx,¹² himself a student at the Schola who graduated in 1907.¹³

In 1906 Turina enrolled at the Schola as a student of organ and composition,

⁶ García del Busto, *Turina*, 28.

⁷ Sopena, *Joaquín Turina*, 36. D'Indy became the Schola Cantorum's director in 1904. Turina resided in Paris from 1905 until returning to Madrid (via Seville) in 1913.

⁸ Pérez Gutiérrez, 'Turina', 514.

⁹ Turina, quoted in Morán, *Joaquín Turina*, 82. The Polish-German composer-pianist Moritz Moszkowski (1854-1925) taught Vlado Perlemuter, Wanda Landowska, Josef Hofmann and Nin himself.

¹⁰ Morán, *Joaquín Turina*, 91.

¹¹ Ibid.

¹² Iglesias, *Joaquín Turina: su obra para piano*, i, 22.

¹³ Robert Orledge, *Satie the Composer* (Cambridge: Cambridge University Press, 1990), 89.

joining Sérieyx's composition class in preparation for d'Indy's second-level course.

Alfredo Morán refers to the diversity of musical styles that Turina encountered in the French capital: 'classicism, romanticism, post-romanticism, *Wagnerism*, nationalism ... and, above all, the powerful presence of another recently created *ism*, impressionism.'¹⁴

Reflecting on the state of music in Paris at the turn of the century, Turina wrote:

The intense musical life of the great city, the shock of its diverse trends and ideas, the great figures of one camp or another. Fauré and d'Indy, Debussy and Ravel, the Spanish landscape of Albéniz, all this created an enormously attractive musical atmosphere, [and one] of great intensity.¹⁵

Falla, who had not enjoyed success with his stage work *La vida breve* in Spain, was deeply interested in French music and moved to Paris in 1907.¹⁶ He certainly considered that the musical scene in the capital was the making of him: 'Without Paris ... I would have remained buried in Madrid, submerged and forgotten, dragging out an obscure existence.'¹⁷

In April 1907 Turina gave the first performance of his piano work *El poema de las estaciones* ('Poem of the Seasons') at the Salle Aeolian.¹⁸ In the same programme he partnered the prestigious Parent String Quartet in the Brahms and Franck Piano Quintets. The following month the same ensemble performed the Schumann Piano

¹⁴ Morán, *Joaquín Turina*, 71.

¹⁵ Turina, quoted in Morán, *Joaquín Turina*, 79.

¹⁶ Pérez Gutiérrez, *Falla y Turina*, 18-19. Turina tried to encourage Falla to join him at the Schola.

¹⁷ Falla, quoted in Jaime Pahissa, *Manuel de Falla, His Life and Works*, trans. Jean Wagstaff (London: Museum Press, 1954), 38.

¹⁸ Morán, *Joaquín Turina*, 105.

Quintet, and premiered Turina's Piano Quintet; the composer also performed Book 1 of *Iberia* by Albéniz and Franck's *Prelude, Chorale and Fugue*.¹⁹ Regarding the Piano Quintet as his first significant composition, Turina identified it as Op. 1; the work won first prize in a competition run by the *Salle d'automne*.²⁰ Albéniz attended the premiere and could not perceive any particular Spanish flavour in the work; he in fact wondered whether an English composer had written it, and was surprised to discover that the composer was Sevillian.²¹ Albéniz provided financial support for the Quintet's publication, in 1908, on the understanding that Turina's subsequent compositions reflected aspects of Spanish nationalism.²² Also from the same year is the *Sonata Española* for violin and piano; Turina shelved this work and forgot about it, claiming that by taking both popular and 'scholiste' elements, it was neither one thing nor the other.²³ Albéniz offered musical guidance as well as moral and financial support to Falla, Turina and Granados, and his influence on those composers had far-reaching effects. Turina summarised the significance of Albéniz as a mentor: 'Our father Albéniz showed us the road we had to follow.'²⁴

¹⁹ Salle Aeolian concert notice, in Morán, *Joaquín Turina*, 106. Details of dates of composition and premieres are given in Clark, *Isaac Albéniz*, 225 and 248.

²⁰ Postcard from Turina to Falla, 31 May 1907, quoted in Pérez Gutiérrez, *Falla y Turina*, 26.

²¹ Albéniz, quoted in Morán, *Joaquín Turina*, 127.

²² *Ibid.*, 129.

²³ Quoted in Iglesias, *Joaquín Turina: su obra para piano*, i, 25. The sonata was published by Schott in 1993.

²⁴ Turina, quoted in Walter Aaron Clark, *Isaac Albéniz: Portrait of a Romantic* (New York: Oxford University Press, 1999), 284.

The serious production of pieces displaying a Spanish nationalist style was waiting to emerge, and it was in Paris that Albéniz, Granados, Falla and Turina found their Spanish musical feet.²⁵ Clark affirms that there was ‘a strong classical streak in Albéniz’s musical personality,’ which may account for his decision to compose piano sonatas.²⁶ Granados and Albéniz were producing salon-type piano works of a central European character in the late nineteenth century, with Chopin as a particularly strong model.²⁷ Clark describes the profusion of mazurkas, waltzes, barcarolles and other character pieces produced by Albéniz ‘that served the dual purpose of bringing in income and spreading his name.’²⁸ Clark also observes that, concurrently, Albéniz was producing piano pieces with a Spanish flavour.²⁹

In *La Correspondencia de España*, Turina described his ‘life-changing’ encounter in Paris with Albéniz,³⁰ who advised him to dispense with the academic approach to composition exemplified in the Piano Quintet:³¹

There I realised that music should be an art and not a diversion

²⁵ Further discussion of situating Spanish music in Paris can be found in Chapter 9.

²⁶ Clark, *Isaac Albéniz*, 63. Albéniz’s piano sonatas were written in the 1880s. Clark suggests that Granados’s *Allegro de Concierto* does not reveal any distinctive Spanish traits, apart from a ‘folkloric quality’ in the pentatonicism of the opening arpeggiations. *Enrique Granados*, 56.

²⁷ Clark, *Isaac Albéniz*, 62.

²⁸ *Ibid.*

²⁹ *Ibid.*, 56.

³⁰ Turina, ‘Musicalerías: Mi Patria Chica’, in *La Correspondencia de España*, (Madrid), Year LXIII, no. 19.951, 26 September 1912, 1, reprinted in Morán (ed.), *Joaquín Turina Corresponsal en París*, 99-100.

³¹ Marco, *Spanish Music*, 37.

for the frivolity of women and the dissipation of men. We were three Spaniards gathered together in that corner of Paris, and it was our duty to fight bravely for the national music of our country.³²

Sopeña regarded this meeting of the 'three Spaniards' (Albéniz, Turina and Falla) as signifying the birth of contemporary Spanish music.³³

Marco claims that the formal training offered at the Schola Cantorum 'imposed upon [its students'] work a certain impersonal quality and a tendency toward an academic style.'³⁴ Although he refers to Turina's 'conversion to nationalism', Spanish characteristics were already evident in works that Turina had composed before moving to Paris.³⁵ Reflecting on his own position, Turina mentions that Albéniz found it more straightforward to compose nationalistic pieces that had a fantasy element; the evidence from Turina's piano sonatas, however, reveals that formalism and nationalism were far from incompatible.³⁶

During the Spanish Civil War (1936-1939) Turina abandoned composition almost completely. He was nominally on the payroll as assistant archivist at the British Consulate in Madrid, a city held by Republicans until their defeat in 1939 by General

³² Turina, quoted in Walter Starkie, *Spain: a Musician's Journey through Time and Space* (Geneva: Rene Kister, 1958), 129.

³³ Sopeña, *Turina*, 40. Marco describes the meeting as 'providential'. *Spanish Music*, 37.

³⁴ Marco, *Spanish Music*, 37.

³⁵ Samuel Llano, *Turina y el legado parisino de la Schola Cantorum*. Programme notes for a concert at Fundación Juan March, 7 October 1999. <http://digital.march.es/clamor/en/fedora/repository/atm%3A5183>, accessed 17 November 2011.

³⁶ Turina, 'Desenvolvimiento de la Música Española en estos últimos tiempos'. Conference speech at Oviedo University, 16 September 1943, <http://digital.march.es/turina/es/fedora/repository/jt%3A58514>, 7, accessed 9 November 2012. Chapter 10 of the current study deals with this topic in more detail.

Franco.³⁷ Several progressive Spanish artists, musicians and critics, many of whom were Republican sympathisers, left Spain permanently after Franco's victory and became the subjects of 'direct attacks in the Spanish musical press for what critics saw as their anti-Spanish modernity.'³⁸ Turina's pro-Franco stance did not endear him to the Republicans, and his political affiliations were emphasised by his appointment, soon after the end of the Civil War, to the directorship of the regime's newly founded Comisaría de la Música.³⁹ With its reliance on traditional forms and use of picturesque titles, Turina's music was apparently in tune with the regime's conservative cultural requirements.⁴⁰ Although regional languages were suppressed in the Franco era, the use of *andalucismo* in music, originally a regional phenomenon, had become assimilated into the Spanish national style.⁴¹

As will be observed in forthcoming chapters, the cultural ferment of Paris was the catalyst for the production of Spanish national music, and Turina, unlike several of his contemporaries, benefited from a traditional training that enabled him to combine formal rigour with Spanish national elements, a union that he was to pursue throughout his creative career.

³⁷ Pérez Gutiérrez, 'Turina', 516-517.

³⁸ Eva Moreda-Rodríguez, 'Francoism and the Republican Exiles: the Case of Composer Julián Bautista (1901-61)', *twentieth-century music*, Vol. 8, No. 2 (2011), 156. Falla never returned to his native country. Other exiles included the composer Rodolfo Halffter, musicologist and critic Adolfo Salazar and 'cellist Pablo Casals.

³⁹ Ibid.

⁴⁰ Walter Aaron Clark and William Craig Krause, *Federico Moreno Torroba: A Musical Life in Three Acts* (New York and Oxford: Oxford University Press, 2013), 206.

⁴¹ Ibid., 137.

3 - PARIS: MUSICAL RIVALRY BETWEEN THE CONSERVATOIRE AND THE SCHOLA CANTORUM

Turina enrolled at the Schola Cantorum ‘in order to acquire a solid technical foundation’, taking a different route from the majority of his Spanish contemporaries, who either attended the Paris Conservatoire or took private lessons.¹ This chapter outlines the climate that Turina would have experienced whilst studying in Paris at the turn of the twentieth century, highlighting the links between music, culture and politics in the new ambience of the Third Republic, and detailing the polarity of interests between two rival musical establishments.

The artistic life of late nineteenth-century Paris was inextricably connected with the contemporary political situation in France. With a view to rebuilding confidence in France after its defeat in the Franco-Prussian War (1870-1871), the Third Republic sought to bring music to the people, and encouraged the establishment of subsidised concerts and opera productions. The cultural climate of Paris in the late nineteenth and early twentieth centuries proved alluring to many artists and musicians, from both France and abroad, who regarded the city as a cultural Mecca. Certain composers found their niche in the musical world, and their musical identity, by living and studying in the environs of such a cultural ferment. Clark describes Paris as ‘the principal destination for budding Spanish musicians.... Like so many young Spanish musicians before and after him, Granados realized that he would have to leave [his

¹ Andrew Thomson, *Vincent d'Indy and His World* (Oxford: Clarendon Press, 1996), 133.

native] country for advanced study and to gain legitimacy in the eyes of the public and critics.’² Clark cites Albéniz’s enthusiasm for the music of Debussy and describes the former’s rapport with Paris and French culture as becoming ‘second in importance only to that with his homeland.’ He continues: ‘For nowhere else, even in Spain, were the general public and the musical intelligentsia so receptive to his particular brand of musical nationalism.’³ Some Spanish musicians opted not to return to their homeland; they were drawn to Paris, as were French musicians in the regions, and settled on the French capital as their permanent place of residence:

Intellectuals and artists were drawn to Paris from the provinces in search of intellectual sustenance and a successful career.... Vincent d’Indy, who was committed to regionalism, as evinced by his educational programmes ..., still made his reputation in the capital.⁴

In addition to the state-funded institutions, there were plenty of unofficial networks, as Barbara Kelly describes: the cafés, bistros, salons, bookshops and domestic gatherings - the ‘artistic formations’ that provided so many opportunities for creative discussion, social networking and the performance of music.⁵

Developing from a military-political issue and escalating into a public scandal that divided French society until 1906, the Dreyfus affair had far-reaching

² Clark, *Enrique Granados*, 17.

³ Clark, *Isaac Albéniz*, 112.

⁴ Barbara L. Kelly, ‘Debussy’s Parisian affiliations’, in *The Cambridge Companion to Debussy*, ed. Simon Trezise, (Cambridge: Cambridge University Press, 2003), 27.

⁵ Ibid., 33. ‘Les Apaches’ was an avant-garde circle of artists, critics, poets and musicians that met in Paris on a weekly basis. Its members included Falla, Ravel, Séverac, Stravinsky and the Catalan virtuoso pianist Ricardo Viñes. Ravel’s *Miroirs* were dedicated to members of the group.

consequences.⁶ French political standpoints became polarised: on one side were the left-wing, anti-clerical republicans who supported the wrongly-accused Dreyfus; on the other were the right-wing, typically anti-semitic nationalists who supported the army and the church.⁷ The opposing views of republican and nationalist camps were reflected in the musical institutions of the Paris Conservatoire and the Schola Cantorum, as Jane Fulcher observes:

Professional training and thus “consecration” in music was dominated by a state institution. The Conservatoire National de Musique controlled “legitimate” education in music, but now found itself confronted by a nationalistic challenger in the form of the Schola Cantorum.⁸

Robert Waters observes that d’Indy’s ‘regional interests were reflected in his instigating the teaching of folk music at the Schola Cantorum.’⁹ As these were integrated with ‘religious overtones’ into the Schola’s curriculum, it is unsurprising that there would be opposition from the Paris Conservatoire.¹⁰

⁶ Alfred Dreyfus, a Jewish captain in the French Army, was accused of passing secret information to the German embassy in Paris, and was sentenced to life imprisonment in 1894. After the accusations against him proved to be false, he was eventually exonerated, and was reinstated in the French Army as a major.

⁷ Emile Zola was a notable protagonist in the Dreyfus affair.

⁸ Jane F. Fulcher, *French Cultural Politics and Music* (New York: Oxford University Press, 1999), 6. The Schola was founded in 1894 by its first director, Charles Bordes (1863-1909), together with Vincent d’Indy (1851-1931) and Alexandre Guilmant (1837-1911).

⁹ Robert F. Waters, *Déodat de Séverac: Musical Identity in Fin de Siècle France* (Aldershot and Burlington: Ashgate Publishing Ltd., 2008), 71.

¹⁰ Ibid. The author continues: ‘Practicing Catholicism within public life was considered by many to be one form of conservatism within contemporary France, an approach often coupled with nationalist pro-military attitudes in part stimulated by the Dreyfus Affair.’

The state-funded Conservatoire, founded in the eighteenth century, trained musicians to earn a living in the profession on the basis of competition, whereas the largely privately-funded Schola Cantorum encouraged a more altruistic outlook in its students, and provided a broader musical education, '[producing] not "professionals" but "artists" - those with a "calling".'¹¹ With a more liberal enrolment policy than that of the Conservatoire, the Schola was opened in 1896.¹² The Conservatoire's narrow curriculum was the catalyst for d'Indy, himself a former Conservatoire student, to establish an alternative programme in a rival institution:

The [Schola Cantorum's] eventual director, Vincent d'Indy, was a prominent member of the Ligue de la Patrie Française, and through the Schola he set about establishing a musical culture in systematic opposition.... He took advantage of the widespread pedagogical limitations of the Conservatoire in order to legitimize his own school of music.¹³

D'Indy's proposals for curriculum reform at the Conservatoire, in which he intended to divide courses into two stages, were deemed too expensive.¹⁴ With the growth of the Schola network, the standing of the Conservatoire was subjected to a serious challenge, as Jann Pasler describes:

This alternative educational system [trained] a different type of student (many of them young aristocrats from the regions), introduced new

¹¹ Fulcher, *French Cultural Politics and Music*, 33.

¹² See Thomson, *Vincent d'Indy*, 122.

¹³ Fulcher, *French Cultural Politics and Music*, 6.

¹⁴ Thomson, *Vincent d'Indy*, 83. D'Indy recommended that the first stage consisted of the technical mastery of an instrument, while repertoire, style and interpretation formed the second stage.

audiences to their repertoire, and created a context for touring musicians and ensembles. By 1903, the Chanteurs de Saint-Gervais had traveled to more than 100 French towns and boasted that they were in demand abroad. Such concerts led to the growth in student numbers at the Schola (from 21 in 1896 to 300 in 1904) and the formation of related choral societies in the regions.¹⁵

Martin Cooper refers to the orthodox principles of the Schola Cantorum as founded on 'antiquarian and musicological interests' and its commitment to the view that 'it is only from the art of the past that the art of the future can grow.'¹⁶ Other features set the two institutions apart musically: the Conservatoire tended to suppress counterpoint and Gregorian chant, as they had both archaic and clerical connotations, and symphonic writing was rejected as too Germanic: 'the kind of content [that the symphony] embodied was overly intellectual and moralistic, abjuring the sensuous play of sounds.'¹⁷ Observers referred to the Conservatoire as representing the 'vertical' school of musical thinking, whereas at the Schola the emphasis was placed on the role of Gregorian chant (the 'horizontal' school).¹⁸ With the demise of choir schools under the Third Republic, it was the intention of the Schola's founders to improve the quality of

¹⁵ Jann Pasler, *Composing the citizen: music as public utility in Third Republic France* (Berkeley, Los Angeles and London: University of California Press, 2009), 620.

¹⁶ Martin Cooper, *French Music from the Death of Berlioz to the Death of Fauré* (London: Oxford University Press, 1951), 126.

¹⁷ Brian Hart, quoted in Fulcher, *French Cultural Politics and Music*, 157.

¹⁸ See Déidre Donnellon, 'French Music since Berlioz: Issues and Debates' in *French Music Since Berlioz*, Richard Langham Smith and Caroline Potter (eds.), (Aldershot and Burlington: Ashgate Publishing Ltd., 2006), 9-10, for further discussion of the polarities between 'Debussysme' and 'd'Indysme'.

church music in France.¹⁹ The Germanic traditions of symphony and cyclic form (related to the Wagnerian *leitmotiv*) were integral to the Schola's curriculum: such compositional ideals were established in d'Indy's mind whilst he was a student of Franck's at the Conservatoire. D'Indy subsequently travelled to Germany to meet Liszt, Brahms, and his idol, Wagner, and attended the opening of the Bayreuth Festival in 1873.²⁰

Although Franck was engaged by the Conservatoire, his *alma mater*, to give organ tuition, unofficially he turned his attention to providing composition classes, and attracted a number of like-minded students.²¹ Debussy, also a Franck student at the Conservatoire, felt that the Germanic influences of Franck, Gluck and Wagner were diverting French music from its true direction, arguing that the French tradition 'was one of clarity, concision, elegance, simplicity, and a desire to please the senses. Debussy and his followers emphasized Couperin and the "clavecinists"'.²² Carol Hess refers to the values of 'taste, balance, brevity and wit' that characterised French music, representing a move away from German dominance:

Rejecting the gargantuan orchestras of Mahler and Strauss, many French composers now began to write for smaller forces and to draw on baroque and classical forms, as in Debussy's *Sarabande* of 1901

¹⁹ See Fulcher, *French Cultural Politics and Music*, 24-26.

²⁰ *Ibid.*, 23.

²¹ Jann Pasler, 'Deconstructing d'Indy, or the Problem of a Composer's Reputation', *19th-Century Music*, Vol. 30, No. 3 (2007), 232.

²² Kelly, 'Debussy's Parisian affiliations', 39.

(from the suite *Pour le piano*) or Ravel's Sonatine of 1905.²³

The reaction of Debussy and Satie to German Romanticism was reflected in a desire to 'abandon thematic development and to develop new formal approaches ..., to make their music restrained and exclusively French.'²⁴ Such a reaction is observed notably in two seminal works of Debussy: the *Prélude à l'après-midi d'un faune* (1894) and *Pelléas et Mélisande* (1902). Debussy and d'Indy held divergent views on formal methods of composition, and there were consequent tensions between Debussy and the Schola Cantorum, particularly with regard to cyclic form, a hallmark of Franck, d'Indy and composers of the Schola tradition.²⁵ The influence of Franck's cyclic technique features in several of Debussy's early works, such as the String Quartet (1903).²⁶ However, as the cyclic sonata had become increasingly associated with d'Indy, Debussy chose to distance himself from that legacy by

divert[ing] attention from the cyclic procedures used in his [late] sonatas by explicitly emphasizing their allegiance to the French eighteenth century, and by implicitly aligning himself with Franck rather than with d'Indy.²⁷

Déodat de Séverac, an ardent admirer of Debussy, refers to the Scholistes' 'compulsive

²³ Hess, *Sacred Passions*, 51.

²⁴ Robert Orledge, 'Debussy and Satie', in *Debussy Studies*, ed. Richard Langham Smith, (Cambridge: Cambridge University Press, 1997), 158.

²⁵ See Déidre Donnellon, 'Debussy as musician and critic', in *The Cambridge Companion to Debussy*, ed. Simon Trezise, (Cambridge: Cambridge University Press, 2003), 49. Donnellon observes that cyclic technique was a favourite structural device amongst Debussy's fellow composers in the Société Nationale de Musique.

²⁶ Marianne Wheeldon, *Debussy's Late Style* (Bloomington: Indiana University Press, 2009), 81.

²⁷ *Ibid.*, 80-81.

adulation of “musical architecture”, considered as an end in itself. [He also mocked] the singular preoccupation at the Schola with cyclic themes.’²⁸ Séverac had studied briefly at the Conservatoire before transferring to the Schola in 1896, where he remained until 1907.²⁹ With its tolerant and encouraging atmosphere, the Conservatoire was, in Cooper’s view, regarded as the establishment more likely to foster greater individuality in its students,³⁰ whereas ‘the dogmatism of d’Indy, and the weakness of his compositional theories, contributed to a stifling of originality.’³¹ Although d’Indy gained a reputation as a ‘polemicist with strong opinions on the relative value of various French compositions,’ Waters suggests that he was in fact ‘a supportive and flexible pedagogue’ who would encourage the development of a composer’s individual voice.³² Séverac and Canteloube (both d’Indy students) integrated regional folk ideas into their compositions, a process endorsed and undertaken by d’Indy himself.³³ Among those identified by Waters as ‘southern regionalists’ are d’Indy and his Schola colleague Bordes, also Séverac, Canteloube, Albéniz, Falla and Viñes;³⁴ Turina’s name could well have been included.

Advising a degree of caution, Pasler suggests that the rivalry between the Schola

²⁸ Fulcher, *French Cultural Politics and Music*, 166.

²⁹ Waters, *Déodat de Séverac*, 21. Satie also studied at both institutions.

³⁰ Cooper, *French Music*, 127.

³¹ *Ibid.*, 126.

³² Waters, *Déodat de Séverac*, 24.

³³ *Ibid.*, 70-71.

³⁴ *Ibid.*, 72.

Cantorum and the Conservatoire may have been exaggerated, and that the appointment in 1896 of Dubois to the directorship of the Conservatoire marked a political rapprochement.³⁵ Pasler maintains that there are points of connection between the Schola Cantorum and the Conservatoire 'that have too often been ignored', for example 'their hiring of professors, their teaching of fundamentals and music history, their promotion of symphonic music, and their performance of early music.'³⁶ When the Conservatoire refused to allow Ravel to enter the competition for the *Prix de Rome* in 1905, Dubois resigned and was succeeded by Fauré. In 1912 Fauré appointed d'Indy as conducting tutor at the Conservatoire, a diplomatic move, as Roger Nichols observes, 'to soften the general perception of a sharp split between the Conservatoire and the Schola Cantorum.'³⁷

Dukas, a Conservatoire graduate, dissuaded Falla from joining Turina at the Schola, suggesting that he should instead work privately.³⁸ As a teacher of orchestration at the Conservatoire, Dukas offered Falla guidance on the subject;³⁹ he

³⁵ Pasler, *Composing the citizen*, 620. Organist and choirmaster of various churches in Paris, including La Madeleine, Théodore Dubois (1837-1924) composed religious music - masses, motets, and an oratorio, *Les Sept Paroles du Christ*.

³⁶ Pasler, 'Deconstructing d'Indy', 246.

³⁷ Roger Nichols, *The Harlequin Years: Music in Paris 1917-1929* (Berkeley and Los Angeles: University of California Press, 2002), 182.

³⁸ Simon-Pierre Perret and Marie-Laure Ragot, *Paul Dukas* (Paris: Fayard, 2007), 231.

³⁹ Hess, *Sacred Passions*, 44. Albéniz also received tuition in orchestration from Dukas.

also introduced Falla to Albéniz.⁴⁰ The French composers who had made the greatest impact on Falla were Debussy and Dukas.⁴¹ Falla had become acquainted with some of Debussy's music before arriving in France,⁴² and had played the harp part of the *Danses sacrée et profane* on the piano.⁴³ Ricardo Viñes studied with Charles de Bériot at the Conservatoire,⁴⁴ and premiered several works by prominent French and Spanish composers.⁴⁵ While the Conservatoire continued to produce professional performers and composers, as Nichols explains, 'the production of widely recognized composers by the Schola almost entirely dried up with the prewar generation of Roussel, Magnard, de Séverac, Nin and Jongen (and Satie!).'⁴⁶

The Schola's concert series, Andrew Thomson explains, was vitally important to its curriculum, not only for the students' benefit, but also for raising standards of public taste. Although some critics felt that the students were attempting to perform works that were technically too demanding, d'Indy argued that the range of music offered was

⁴⁰ Hess notes that Albéniz became a friend and personal ally to Falla; he presented him with a copy of *Iberia* and introduced him to Viñes. *Sacred Passions*, 44.

⁴¹ Carol A. Hess, *Manuel de Falla and Modernism in Spain, 1898-1936* (Chicago and London: The University of Chicago Press, 2001), 32-33.

⁴² Hess, *Sacred Passions*, 41.

⁴³ The author is grateful to Dr. Chris Collins for this observation.

⁴⁴ Bériot also taught Granados privately. Because of illness, Granados had exceeded the maximum age limit to be accepted by the Conservatoire. Clark, *Enrique Granados*, 17.

⁴⁵ For example, *Pour le piano* by Debussy and *Gaspard de la nuit* by Ravel.

⁴⁶ Nichols, *The Harlequin Years*, 180.

unlike anything presented elsewhere.⁴⁷ Thomson recognises that performances of operas by Monteverdi and Rameau represented d'Indy's most distinctive contribution to the Schola.⁴⁸ The diversity of repertoire presented at its concerts reflected the range of music subjected to analytical and historical discussion as part of the curriculum. D'Indy aimed to integrate theory and practice: 'to present a complete, organic study of music [as] a discipline.'⁴⁹ Some of Fauré's reforms to the Conservatoire's programmes of study, for example, the restructuring of classes in counterpoint and fugue, were directly influenced by d'Indy's curriculum at the Schola.⁵⁰ Nichols suggests that d'Indy's achievements had been underestimated, 'especially as regards the expansion of the repertoire and the demotion of transcendent virtuosity.'⁵¹

Clark cites evidence of a notebook belonging to Albéniz, dated 1894, in which the composer had made notes on medieval music, referring also to Palestrina in a note to himself.⁵² Clark refers to Albéniz's 'embarking on a new phase of serious music study'; indeed, he studied counterpoint with d'Indy, prior to taking up a piano teaching

⁴⁷ Thomson, *Vincent d'Indy*, 125-126.

⁴⁸ Ibid., 127.

⁴⁹ Gail Hilson Woldu, 'Le Conservatoire et la Schola Cantorum: une rivalité résolue?', in Anne Bongrain and Yves Gérard (eds.), *Le Conservatoire de Paris, 1795-1995: des Ménus-Plaisirs à la Cité de la musique* (Paris: Editions Buchet/Chastel, 1996), 243.

⁵⁰ Ibid., 254-255.

⁵¹ Nichols, *The Harlequin Years*, 182.

⁵² Clark, *Isaac Albéniz*, 110-111. Clark suspects that these are lecture notes; there is a reference to Hugo Riemann, the German music theorist and composer. The author also confirms that the newly-formed Schola Cantorum did not officially organise classes until 1896.

engagement at the Schola. 'In Paris, [Albéniz] entered a new stage in his career as a composer, one marked by increased sophistication and technical ability.'⁵³

Marco takes the view that Turina derived little benefit from his time at the Schola, but he does concede that the Spanish flavour in his music 'exerted lasting influence.'⁵⁴ Although Turina's music 'has been rather harshly accused of both excessive regionalism and kneejerk formalism',⁵⁵ his compositions, nevertheless, began to achieve international recognition while he was still a student in Paris.⁵⁶

⁵³ Clark, *Isaac Albéniz*, 112.

⁵⁴ Marco, *Spanish Music*, 43.

⁵⁵ Hess, *Sacred Passions*, 289.

⁵⁶ The symphonic poem, *La Procesión del Rocío*, Op. 9, put Turina's music on the international stage. García del Busto describes it as a key work in the composer's career. See *Turina*, 44-47.

4 - D'INDY AND THE *COURS DE COMPOSITION MUSICALE*

The purpose of this chapter is firstly to place Turina's composition tuition in context, using salient background on the sonata from d'Indy's composition manual, the *Cours de composition musicale*. The chapter then addresses d'Indy's theories of sonata form, as set out in the *Cours*, and their relationship with the Sonata Theory of Hepokoski and Darcy, whose work informs the methodology in the analysis, in Chapters 6 and 7, of Turina's sonata-form movements for piano. As will be observed, Turina's own descriptions of sonata form are derived from his first-hand experience of d'Indy's classes at the Schola Cantorum. D'Indy regarded the cyclic sonata as having a special status, which will be examined at the conclusion of the chapter, with attention given to its significance, and problems of construction, in the piano works of Turina.

The mission of the Schola Cantorum and details of its curriculum were outlined in the address given by d'Indy at the opening of the enlarged music school in the Rue Saint-Jacques.¹ In order to progress to d'Indy's composition class, students were required to have passed diplomas in both plainsong and counterpoint, in addition to being well versed in harmonic procedures.² A hallmark of the Schola's curriculum was the requirement to study the history and theory of music, and to analyse and place music in its historical context; this made it unique amongst French music education

¹ Vincent d'Indy, *Une Ecole de Musique répondant aux besoins modernes* (Paris: La Schola Cantorum, 1900).

² Woldu, 'Le Conservatoire et la Schola Cantorum', 240.

establishments at the beginning of the twentieth century.³ The teaching of music history and composition were combined in the same class; students were expected additionally to complete harmony exercises in the form of pastiches of various composers.⁴

D'Indy's lectures on music history, theory and composition were incorporated and expanded into the three-volume, four-part *Cours de composition musicale*, devised with assistance from his deputy, Sérieyx.⁵ Thomson views the *Cours* as 'a vast, systematic compendium of musical knowledge, theoretical, historical, and analytical, a model of clear exposition.'⁶ Robert Trumble describes the lengthy 'chapter on [the] Sonata ... [as] a veritable treatise in itself.'⁷ The principles enshrined in the *Cours* were already being taught when Turina joined the Schola in 1906.⁸ The importance attached by d'Indy to sonata form and cyclic structures, as well as a thorough grounding in counterpoint, clearly had a significant and enduring influence on Turina's

³ Louis Laloy, quoted in Woldu, 'Le Conservatoire et la Schola Cantorum', 240.

⁴ Woldu, 'Le Conservatoire et la Schola Cantorum', 242.

⁵ Vincent d'Indy, *Cours de composition musicale*, vol. 1 (Paris: Durand, 1903); vol. 2, pt. 1 (Paris: Durand, 1909); vol. 2, pt. 2 (Paris: Durand, 1933); vol. 3, G. de Lioncourt (ed.) (Paris: Durand, 1950).

⁶ Thomson, *Vincent d'Indy*, 84.

⁷ Robert Trumble, *Vincent d'Indy - His Greatness and Ingenuity* (Victoria: Robert Trumble, 1994), 206. D'Indy explains that 'the particular importance of the sonata, true prototype of almost all subsequent instrumental forms, has made it necessary to divide its study into three chapters.' *Cours de composition*, vol. 2, pt. 1, 10.

⁸ The title page of the *Cours de composition* (volume 1) reads: 'D'après les notes prises aux Classes de Composition de la Schola Cantorum en 1897-98.' The first part of volume 2 of the *Cours* is based on lecture notes from 1899 to 1900.

compositional style. D'Indy's reverence for Beethoven, and for the forms and genres of the Austro-German tradition, was confirmed in an interview with Lawrence Gilman, who established that 'instead of disdaining the constructive principles of the older music, [M. d'Indy and his colleagues] claim to be but perpetuators of the traditions established by the classicists.'⁹

D'Indy's *deuxième cours* addresses the genesis of the symphony, fugue and canon, the suite and the sonata before Beethoven.¹⁰ The core component is a study of Beethoven's sonatas, in terms of structure, ideas, development, modulation and tonal areas. The *deuxième cours* continues with a focus on the sonata since Beethoven, historical and aesthetic studies of Beethoven's sonatas, the modern sonata and the range of formal modifications, and concludes with a study of cyclic form in the sonata. Among the composers whose sonatas are selected for analysis are Weber, Schubert, Chopin, Schumann, Brahms, Grieg, Franck, Saint-Saëns and Fauré.¹¹ To supplement the students' theoretical studies, practical assignments were to be completed, such as the comparative analysis of sonatas of different eras and the composition of musical ideas based on particular features of different sonata types, together with exercises in development and modulation.¹² At the conclusion of the *deuxième cours*, students were

⁹ Lawrence Gilman, 'A discussion with Vincent d'Indy', *The Musical Standard* (August 10, 1907), 86.

¹⁰ D'Indy, *Une Ecole de Musique répondant aux besoins modernes*, 6.

¹¹ The *Cours de composition* adds the piano sonatas of Dukas and d'Indy himself. See vol. 2, pt. 1, 428-433.

¹² *Ibid.*, 491.

expected to compose a sonata.¹³

Qualities such as colour, light and darkness, movement and stasis, masculine and feminine were employed by d'Indy to rationalise elements of sonata form. In particular, his conception of gendered themes continued the theories of A. B. Marx and Hugo Riemann.¹⁴ Marcia Citron describes the means by which 'the two themes of the exposition are set up as a hierarchy that exhibits stylistic traits characteristic of man and woman, respectively.'¹⁵ In the *Cours de composition* d'Indy describes the opposing characters of the two themes:

Force and energy, concision and clarity are almost invariably the essential *masculine* characters belonging to the *first idea*: it is set out in brusque and vigorous *rhythms*, clearly affirming its tonal domain, single and definitive.

On the contrary, the *second idea*, full of gentleness and *melodic* grace, is assigned [,] almost always through long windedness and tonal vagueness [,] an eminently *feminine* appearance..... Circumscribed more or less clearly in a related tonality in the exposition, [the second idea] will always depart from it during the recapitulation, in order to take on the initial tonality occupied from the beginning by the dominant masculine element.¹⁶

He suggests that, following the 'struggle' of the development, the 'tender' second theme has to submit to the dominance of the first theme.¹⁷ Whilst differing in some details, Marx, Riemann and d'Indy tend to agree on the principle of duality of themes in the

¹³ D'Indy, *Une Ecole de Musique répondant aux besoins modernes*, 6.

¹⁴ Marcia J. Citron, *Gender and the Musical Canon* (Cambridge: Cambridge University Press, 1993), 135.

¹⁵ Ibid., 137.

¹⁶ D'Indy, *Cours de composition musicale*, vol. 2, pt. 1, 262.

¹⁷ Ibid.

sonata process.¹⁸ Although d'Indy's hierarchical schema of sonata form is orientated towards the primary theme, with the secondary theme occupying a subsidiary or subordinate role, in Hepokoski and Darcy's Sonata Theory the secondary theme plays a crucial part in the process, whereby a critically important cadence occurs both in the exposition and in the recapitulation.¹⁹ Hepokoski and Darcy's theory can be summarised as a tonal and goal-orientated process, at whose heart 'is the recognition and interpretation of *expressive/dramatic trajectories toward generically obligatory cadences*.'²⁰ The authors maintain that a sonata-form movement needs to be viewed both in dialogue with expected norms and in relation to the possible overriding of those norms for expressive purposes.²¹ Turina's lecture notes from his period of study at the Schola Cantorum formed the basis of his own *Enciclopedia abreviada de música*; his description of the contrasting characters of sonata themes emulates that of d'Indy in its primary-theme orientation:

The first [theme], generally in a masculine rhythm, serves as the foundation of the whole movement..... The second theme, almost always in a feminine rhythm, is more gentle, broader and more expressive, contrasting with the rhythmic vigour of the first.²²

While the concept of contrast between themes is explicit, these statements are at variance with Hepokoski and Darcy's views of secondary-theme orientation, and with

¹⁸ Citron, *Gender and the Musical Canon*, 135-136.

¹⁹ Chapter 7 of the present study deals with this topic in more detail.

²⁰ Hepokoski and Darcy, *Elements*, 13.

²¹ *Ibid.*, 10-11.

²² Turina, *Enciclopedia abreviada de música*, 2nd edition (Madrid: Biblioteca Nueva, 1996), 26.

Turina's own sonata trajectories, which reflect the Romantic tendency to shift the weight of the narrative by creating ecstatic outbursts in secondary-theme zones.²³

Hepokoski and Darcy advise that applying masculine and feminine qualities to primary and secondary themes respectively is problematic for eighteenth- and early nineteenth-century sonatas; the qualities of the secondary theme can vary considerably, particularly in the case of modular secondary-theme zones, which have contrasting components.²⁴ The latter authors accept, however, that 'in the nineteenth century, undeniably feminine secondary themes did exist - juxtaposed with masculine first themes.' They continue: 'the concept seems to emerge more clearly and consistently in certain strands of later nineteenth-century gender representation', and cite Wagner's Overture to *The Flying Dutchman* as an example in which 'maximal contrast and alterity [are achieved] between parts 1 and 2 [of the exposition].'²⁵ It is possible to apply such 'masculine' and 'feminine' attributes to Turina's themes, although, apart from his quotation above, it is not clear, in the context of his piano sonatas, whether that was the composer's intention. Three of the sonatas (Opp. 3, 24 and 97) could broadly be described as demonstrating the concept of 'masculine' primary and 'feminine' secondary themes, whereas the primary themes of Opp. 59 and 88 have a quieter, more lyrical character. The secondary themes of these two sonatas have connections with the first movement of Mozart's Piano Sonata in A minor, K. 310,

²³ Chapter 8 of the present study addresses the subject of apotheosis in more detail.

²⁴ Hepokoski and Darcy, *Elements*, 146. This applies also in Turina's sonatas; the subject of modular secondary themes is discussed in Chapter 7 of the present study.

²⁵ *Ibid.*, 147.

whose secondary theme Turina describes as a rhythmic design, having no melodic value.²⁶

In the chapter of the *Cours* entitled *L'expression*, d'Indy explains that modulation, 'the displacement of the tonic', should be motivated by expressive effect.²⁷ He claims that a strong succession of modulations is an essential goal that parallels the different stages of human life. However, 'contradictory modulations ... have a distressing and disappointing effect upon the listener, comparable to that produced by a poor human being.'²⁸ In keeping with d'Indy's theory of modulation, Turina stated that his ideal was to map out the entire structural and tonal plan of a composition prior to writing the first note. Echoing d'Indy, he writes: 'Musical works are constructed like buildings [,] and the foundations are held together by tonality.'²⁹ D'Indy reflects that Franck repeatedly expounded to his students that 'tonal structure was the fundamental and vital principle of every musical work.'³⁰ Hepokoski and Darcy confirm the importance of strategic tonal goals in sonata-form movements, and, in terms of process, state that

a sonata dramatizes a purely narrative plot that has a beginning (P, the place from where it sets out with a specific tonal-rhetorical aim in mind), a middle (including a set of diverse musical adventures), and a generic

²⁶ Turina, *Enciclopedia abreviada*, 84.

²⁷ D'Indy, *Cours de composition musicale*, vol. 1, 126.

²⁸ *Ibid.*, 132.

²⁹ Turina, 'Come se hace una obra', in Antonio Iglesias (ed.), *Escritos de Joaquín Turina* (Madrid: Alpuerto, 1982), 112.

³⁰ D'Indy, *Cours de composition musicale*, vol. 2, pt. 1, 261.

conclusion of resolution and confirmation (the ESC and subsequent music).³¹

D'Indy's theory of tonal relationships is grounded on the cycle of fifths, whereby a modulation towards ascending fifths of the cycle (*les quintes aiguës*) gives an impression of lightening (*éclaircit*), whereas a modulation towards descending fifths (*les quintes graves*) creates an impression of darkening (*obscurcit*).³² D'Indy suggests that a modulation to an ascending fifth gives the impression of expansion, attributable to an effort, a tension in the creative will of the musician or a feeling of ascent, whereas a modulation to a descending fifth is due to a relaxation, a weakening of the creative will. According to d'Indy, a special effort is required to restore the tonic tonality after a subdominant modulation.³³ Major to minor modal shifts are classified by d'Indy as proceeding from light into darkness, the reverse being the case with minor to major.³⁴ In condensed form, Turina's *Enciclopedia abreviada* duplicates d'Indy's principles, in which moving around the cycle of fifths gives the impression of 'light' or 'darkness'.³⁵ A trajectory of 'darkness into light' is reflected in all four of Turina's minor-mode sonata

³¹ Hepokoski and Darcy, *Elements*, 251. 'P' denotes the primary theme; 'ESC' ('essential structural closure') is the authors' term for a perfect authentic cadence in the tonic, occurring in the recapitulation. This aspect is discussed further in Chapter 6 of the present study.

³² D'Indy, *Cours de composition musicale*, vol. 1, 126. Here d'Indy cites as an example of *éclaircissement* the first movement of Beethoven's 'Eroica' Symphony, whose horn melody appears in F major, the key of the 'second fifth' of the cycle, that is, V of V of the home tonality of E flat major.

³³ *Ibid.*, 130-131.

³⁴ *Ibid.*, 132.

³⁵ Turina, *Enciclopedia abreviada*, 26.

movements, which close in the tonic major.³⁶ Although d'Indy's codified modulatory scheme is discussed in the *Enciclopedia abreviada*, it is not clear whether this scheme informed Turina's own compositional method. Notwithstanding, Table 4.1 outlines

Table 4.1. Levels of 'clarté' and 'obscurité' in Turina's sonata-form movements for piano

Op.	Exposition	Recapitulation
3	C minor – A flat major First fifth descending ³⁷	C minor – C major Third fifth ascending ³⁸
24	A minor – C major Third fifth descending	A minor – A major Third fifth ascending
59	D minor – F major Third fifth descending	D minor – D major Third fifth ascending
88	F minor – G major Fifth fifth ascending	F minor – F major Third fifth ascending
97	B major – A flat major Third fifth ascending	B major – E major First fifth descending

the main tonal areas in the five sonata-form movements, expressed in terms of d'Indy's theory of sharpward or flatward modulation around the cycle of fifths. The majority of Turina's sonatas demonstrate that the most consistent progression from 'darkness' into 'light' is achieved in recapitulation sections. D'Indy states that it is the movement through the three fifths, rather than the change of mode itself, that produces the effect of brightening.³⁹

³⁶ See Table 6.1 for a list of key relationships.

³⁷ D'Indy's theory refers to this as a modulation to *la première quinte descendante* (from C minor to the first flatward fifth on the cycle of fifths - F minor, with A flat major being the relative key.)

³⁸ A modulation to *la troisième quinte ascendante* (from C minor to the third sharpward fifth of the cycle - A minor, with C major being the relative key.)

³⁹ D'Indy, *Cours de composition musicale*, vol. 2, pt. 1, 255.

Classified by d'Indy as 'Type S', his 'textbook' outline of sonata form of the pre-Beethoven era is similar to that described in the chapter on Beethoven's sonatas.⁴⁰ For primary and secondary themes d'Indy employs the terms 'Th. A' and 'Th. B' respectively (Hepokoski and Darcy's 'P' and 'S'), indicating that the latter is divided into several elements, as with Turina's treatment of secondary themes (Hepokoski and Darcy employ the symbols 'S^{1.1}, S^{1.2}', and so on, to codify modular S-themes.)⁴¹ Although d'Indy states that the characteristic of the first idea (A) is one of tonal affirmation,⁴² the P-theme for Hepokoski and Darcy *proposes* the tonic key, the latter to be confirmed in the recapitulation: 'the tonic key at the opening exists as a proposition to be undermined (or unfolded) on the way to reaching a higher level of closure.'⁴³ Transitions (Hepokoski and Darcy's 'TR') are identified by the letter 'P' (*passage de transition*, later, *pont modulant*). Regarding key relationships, d'Indy notes that the inflection towards the related key in the exposition is absent in the recapitulation.⁴⁴ On the premise that sonata form is founded on the principle of tonal struggle and ultimate resolution, d'Indy states: 'the essential characters of the diverging *exposition* and of the

⁴⁰ D'Indy, *Cours de composition musicale*, vol. 2, pt. 1, 165.

⁴¹ Ibid. In Beethoven's sonatas, d'Indy suggests, the second idea is generally subdivided into three elements, which d'Indy identifies with superscript numbers. See *Cours de composition musicale*, vol. 2, pt. 1, 269. The modular structure of Turina's secondary themes is detailed in Chapter 7 of the present study.

⁴² Ibid., 263.

⁴³ Hepokoski and Darcy, *Elements*, 73. The authors continue: 'grasping the still-provisional nature of the tonic at P is central to the hermeneutic aspect of Sonata Theory. It is an essential component of its understanding of the *raison-d'être* of the trajectory of the sonata as a whole toward the ESC.'

⁴⁴ D'Indy, *Cours de composition musicale*, vol. 2, pt. 1, 165.

converging *recapitulation* appear clearly, according to the principle of the duality of themes.⁴⁵ In the chapter on Beethoven's sonatas, d'Indy broadly distinguishes development sections as organic or tonal. Within the former type, there are subgroups of development - rhythmic, melodic or harmonic; themes can be modified according to techniques of amplification, elimination or superposition.⁴⁶ In a development section, tonality can be in stasis (*immobilité*) or in transition (*translation*).⁴⁷ D'Indy recognises a dynamic view of the sonata process that is juxtaposed with static elements, the latter drawing in architectural or concrete metaphors, such as 'the sonorous cathedral'.⁴⁸

Cyclic form

D'Indy suggests that composers of the 'modern French school', such as Franck, Saint-Saëns, Fauré, Dukas (and d'Indy himself), were responsible for the transformation and elevation of the cyclic sonata.⁴⁹ The status of the genre was raised to that of an 'architectural monument, because of its ... connections ... between *composition* and *construction*'.⁵⁰ As well as employing the motto theme, *idée fixe* or *leitmotiv*, the technique of linking or fusing movements was an additional means of

⁴⁵ D'Indy, *Cours de composition musicale*, vol. 2, pt. 1, 165.

⁴⁶ Ibid., 242-244. These descriptions also feature in Turina's *Enciclopedia*, 90.

⁴⁷ D'Indy, *Cours de composition musicale*, vol. 2, pt. 1, 243.

⁴⁸ See Andrew Deruchie, *The French Symphony at the Fin de Siècle: Style, Culture, and the Symphonic Tradition* (Rochester: University of Rochester Press, 2013), 193.

⁴⁹ D'Indy, *Cours de composition musicale*, vol. 2, pt. 1, 421.

⁵⁰ Ibid., 377.

attempting to create a sense of structural unity.⁵¹ D'Indy writes: 'The cyclic sonata is the one whose construction is subordinated to certain special themes recurring in different forms in each of the constituent movements of the work, where they perform the function of a regulatory or unifying kind.'⁵² William Newman refers to this technique as 'the interlocking of movements', [in which] 'later repetition, partial or complete, within other movements ... provides some of the most evident arguments for structural innovations in the Romantic sonata.'⁵³ Newman also describes the technique of thematic metamorphosis as having been 'elevated to a veritable credo, espoused by some of the era's finest composers ..., including d'Indy, who credited its perfection largely to his teacher Franck.'⁵⁴ In Turina's solo piano music the cyclic technique is already apparent in his early suite, *Sevilla*, Op. 2.

Although the rationale of cyclic form is to provide unity within a work, it is evident that it can also generate a sense of discontinuity: 'By maintaining its own character while circulating in each of the movements, the cyclic theme often disrupts the compositional process of the movement in which it occurs.'⁵⁵ In terms of cyclic construction, final movements are prone to particular problems, as themes

⁵¹ Cyclic ideas had already been employed by composers such as Schubert, Berlioz and Liszt. Turina links the second and third movements of Op. 24 and the two movements of Op. 88.

⁵² D'Indy, *Cours de composition musicale*, vol. 2, pt. 1, 375.

⁵³ William S. Newman, *The Sonata since Beethoven* (Chapel Hill: University of North Carolina Press, 1969), 140.

⁵⁴ *Ibid.*, 141.

⁵⁵ Wheeldon, *Debussy's Late Style*, 103.

accumulated from previous movements are added to the finale's own thematic material. A patchwork of musical events, as found in some of Turina's larger-scale compositions, can arise from an overburdened form, and this can lead to a loss of continuity, for example in the finale of the *Sonata romántica*, Op. 3. It appears that, in accordance with d'Indy's principles, Turina is obliged to revisit several themes from earlier in the work and to juxtapose these with the sonata argument. This results in some rapid and disjointed changes of scene, which threaten to disrupt the flow and consistency of the movement.⁵⁶ The recycled themes are spliced onto the existing material, rather than becoming integrated into the movement. The mosaic quality of some of Turina's compositions, however, is a result not only of cyclic construction, as will be discussed later in this study; there are also issues of fragmentation and a lack of development, which have been the subject of particular criticism.

⁵⁶ A similar structural problem can be observed, for example, in the finale of Franck's Symphony in D minor. Chapter 7 of the present study deals with this topic in more detail.

5 - THE PIANO SONATAS OF TURINA: GENRE AND STYLE

The piano was central to Turina's activities as a performer and composer. Ranging from *Sevilla*, Op. 2 (1909) to *Desde mi terraza*, Op. 104 (1948), piano pieces account for more than 80% of his creative output.¹

Turina's piano music: background overview

Turina's piano works consist largely of collections of small-scale pieces: sets of dances are particularly prominent, for example the *Tres danzas andaluzas*, Op. 8, published in 1912, and two sets of *Cinco danzas gitanas*, Op. 55 (1930) and Op. 84 (1934). In addition to the sonata, Turina's predilection for traditional genres is represented by the *Tocata y Fuga*, Op. 50 (1929), the *Partita en do*, Op. 57 (1930), which comprises a prelude, sarabande, capriccio and gigue, the *Fantasía italiana*, Op. 75 (1932), *Preludios*, Op. 80 (1933), and *Fantasía sobre cinco notas*, Op. 83 (1934). *El barrio de Santa Cruz*, Op. 33 (1927), is a set of variations, a form also encountered in the piano sonatas. Many of the pieces are 'impressions' or 'sketches' bearing descriptive and picturesque titles, often associated with particular regions of Spain, particularly Seville and Madrid. Turina often grouped several works under a general title, for example 'ciclo pianístico', which comprises eight works: *Tocata y Fuga*, *Partita en do*, *Pieza romántica*, Op. 64, *El Castillo de Almodóvar*, Op. 65, *Rapsodia sinfónica*, Op. 66 (for piano and string orchestra) (1931), *Rincones de Sanlúcar*, Op. 78 (1933), *Preludios*, and

¹ Pérez Gutiérrez, 'Turina', 521.

the *Concierto sin Orquesta*, Op. 88. Two works from 1945, *Linterna mágica*, Op. 101 and *Fantasia cinematográfica*, Op. 103, belong to the ‘ciclo plateresco’, which also includes works for harp and piano, and for violin and piano.

Turina’s piano sonatas

Turina’s use of the sonata genre was not an isolated phenomenon, nor was it focused on a specific period of his career. Of the five piano sonatas, only two works include *sonata* in their main title: *Sonata romántica*, Op. 3, and *Sonata Fantasia*, Op. 59.² The *Concierto sin Orquesta* alludes to the sonata genre in general layout; *Sanlúcar de Barrameda*, Op. 24, and *Rincón mágico*, Op. 97, contain *sonata* in their subtitles.

Through the teaching of d’Indy and his associates, the Schola Cantorum inculcated in its students a strong sense of musical tradition, with Beethoven as a central figure. However, with the counter-currents holding sway in contemporary Paris, from composers such as Debussy and Albéniz, Turina was obliged to make musical choices regarding genre, style and form. The Piano Quintet, Op. 1, composed with respect for his formalist training at the Schola, is cyclic, and opens with a *Fugue lente*. Albéniz criticised this work for its academic tone and lack of Spanish national character, a ‘weakness’ that Turina was partially to address in the *Sonata romántica*, by incorporating the popular Spanish folksong ‘El Vito’ as an underlying theme: the ‘tema espagnol’ of the title (Ex. 5.1). This sonata, however, still echoes the Franckian harmony and formalist elements that dominated the Quintet, but is also tinged with

² Table 1.1 details the piano sonatas and their constituent movements.

features of the Impressionist school. The solid groundwork and influence of the Schola's training is reflected in Turina's continual reversion to the sonata genre.

Example 5.1. Op. 3, first movement opening: 'El Vito' melody, bars 1-13

Allegro.

très expressif

pp

p

Mettez les deux pedales dans toute la pièce

3

Regarding the career trajectories of Falla and Turina, Powell asserts that 'Falla entered the Debussy orbit, whilst Turina was able to maintain a balance between the traditions of Franck and the innovations of Debussy.'³ Turina, therefore, was seeking a compromise between the two extremes, whilst also maintaining connections with the musical idioms of his native country, although he tended to favour the combination of Spanish musical elements with the generic conventions of sonata form.

Ryland acknowledges that Turina's contemporaries were less interested in traditional forms.⁴ Granados and Falla produced no piano sonatas, and Albéniz's piano sonatas were eclipsed by his nationalistic works, such as *Iberia*. However, all three

³ Powell, *A History of Spanish Piano Music*, 98.

⁴ Ryland, 'The piano sonatas of Joaquín Turina', 12. The author states that Albéniz's sonatas 'are not considered representative of his best writing'.

composers did make use of sonata form early in their composing careers.⁵ Granados's use of sonata form was a rarity, Clark confirms, but his approach to the form in the *Allegro de Concierto* for solo piano was 'conservative - for he adheres to the traditional tonic-dominant tonal structure in the exposition and assimilates all of the themes into the tonic during the recapitulation.'⁶ The exposition, however, is unconventional in presenting the secondary theme in the dominant minor after a major-key primary theme.⁷ In the recapitulation, Clark observes, Granados treats the secondary theme in the tonic minor, instead of the expected tonic major.⁸ Turina's piano sonata movements often stretch classical conventions, whereas those of Albéniz largely reflect classical orthodoxy in their unfolding of sonata rhetoric. In the first movement of the latter's Sonata No. 4 in A major, Op. 72, the exposition's tonal scheme moves from I to V, the transition ends with 'caesura fill', and the development is fully rotational, featuring

⁵ Of Albéniz's seven piano sonatas, only Nos. 3, 4 and 5, published in Madrid in 1887, are complete. See Clark, *Isaac Albéniz*, 296. In 1903, both Granados and Falla composed an *Allegro de Concierto* for a composition competition at the Madrid Conservatoire. Yvan Nommick describes the formal structure of Falla's piece as a 'sonata-rondo deformation'. See 'Le matériau et la forme chez Manuel de Falla et Maurice Ravel: éléments d'analyse comparative', in *La Musique entre France et Espagne, Interactions stylistiques, 1870-1939*, ed. Louis Jambou (Paris: Presses de l'Université de Paris-Sorbonne, 2003), 301-304.

⁶ Clark, *Enrique Granados*, 56.

⁷ Hepokoski and Darcy suggest that (in Classical terms) this procedure could apply to the initial module of a secondary theme, but that the major tonality would generally be reinstated later in the exposition. *Elements*, 141.

⁸ Clark, *Enrique Granados*, 57.

both primary and secondary themes.⁹ In accordance with classical conventions, the recapitulation restates both themes in the tonic key.

Antonio Iglesias draws structural parallels between Beethoven's Piano Sonata in A flat major, Op. 26, and Turina's *Sonata romántica*: both open with theme and variations, close with a fast movement, and include a central scherzo.¹⁰ The Beethoven sonata adds a *Marcia funèbre* in the tonic minor as its third movement, whereas Turina prefaces his finale with a slow introduction. All four movements of Beethoven's sonata centre on A flat, whereas the outer movements of Turina's work are in C minor, with the scherzo in E flat major. More striking similarities, however, are to be found by comparing the plan of the *Sonata romántica* with that of d'Indy's Piano Sonata in E, Op. 63, composed in 1907, two years before Turina's sonata.¹¹ D'Indy's three-movement outline, consisting of theme and variations, scherzo (with two trios) and sonata-form finale, with extended introduction, 'final development' and coda, is precisely mirrored

⁹ Terms from Hepokoski and Darcy. The authors describe 'caesura-fill' as 'the sonic articulation of the gap separating the [primary- and secondary-theme] zones.' *Elements*, 40. 'Rotational structure' is explained in Chapter 6 of the present study. In Albéniz's sonata the major structural goals (as seen by Hepokoski and Darcy) are achieved: a perfect authentic cadence in the secondary key (exposition) and a perfect authentic cadence in the tonic key (recapitulation).

¹⁰ Iglesias, *Joaquín Turina*, i, 68. Beethoven's finale is a rondo, whereas that of Turina is in sonata form.

¹¹ D'Indy's piano sonata, along with that of Dukas, is listed in the items of Turina's personal library, <http://digital.march.es/turina/en/fedora/repository/jt%3A35784>, accessed 5 November 2012. Turina attended the public premiere of d'Indy's sonata on 28 January 1908, at a concert of the Société Nationale de Musique. See Morán, *Joaquín Turina*, 140.

in Turina's sonata.¹² Both works are cyclic and bring back themes from the opening of the sonata in triumphant fashion towards the close of the finale.¹³ Turina's sonata, therefore, could be considered as a tribute, both to Albéniz (the sonata's dedicatee) and to d'Indy.

With reference to his choice of title as *Sonata romántica*, Turina himself gave a telling explanation, in *Le Guide du Concert*, that he wanted to 'unite the harmonic, vertical tendency of the Debussy school, the counterpoint and structure of d'Indy and the sentiment of the Spanish race.'¹⁴ The 'vertical tendency' to which he refers applies to parallel chord movement, an important facet of the French impressionist school, represented in Turina's music by the use of both functional and non-functional progressions. Contrapuntal and structural aspects, derived from his training at the Schola Cantorum, feature the use of imitative passages, including canon and melodic inversion, theme-and-variations, ternary, sonata and cyclic forms. Hess observes that a Spanish musical flavour 'could be created through *andalucismo*, a catalog of musical gestures hailing from southern Spain, [including] Phrygian melodic turns, hemiola, free *fioritura*, castanets, and hand clapping.' Hess also outlines guitar techniques that were to have an influence on Turina's piano music, such as strumming and flamenco

¹² Hepokoski observes that the 'introduction-coda frame' structure is a type of 'deformational' procedure that 'gives the effect of subordinating 'sonata-activity' to the overriding contents of an encasing introduction and coda (whose identity may also intrude into certain inner sections of the 'sonata').' James Hepokoski, *Sibelius Symphony No. 5* (Cambridge: Cambridge University Press, 1993), 6.

¹³ The 'chorale-type' ending in the music of Franck and d'Indy is discussed in Chapter 8.

¹⁴ Turina, quoted in Sopeña, *Joaquín Turina*, 43.

harmonic formulae.¹⁵ The characteristically Spanish aspects of the *Sonata romántica* derive from the pervasive use of triplet rhythms as melodic decoration, hemiola, the characteristic descending lower tetrachord of the Phrygian mode, resting on the dominant, and the employment of the folk melody 'El Vito', which encapsulates all of the features outlined above.¹⁶ Pervasive triplet rhythms also occur in Opp. 24, 59 and 88, with dotted rhythmic shapes featuring in Opp. 24, 59, 88 and 97. Syncopation, modality and cyclic constructions are characteristics common to all of Turina's piano sonatas.¹⁷

The first of Turina's four-movement piano sonatas, *Sanlúcar de Barrameda*, composed as a tribute to the city of the same name, has programmatic associations, as suggested by the subtitle *Sonata pintoresca* ('Picturesque sonata'), and in the titles of the movements. 'En la torre del Castillo', the first movement, portrays a variety of moods, from an exultant opening and an ecstatic climax to the hushed *tranquillo* interlude, whose arch-shaped melody, according to the programme notes for the first performance, represents the 'soul' of the city, and acts as a point of formal unity both within and between movements (Ex. 6.5). Suggesting literary or pictorial influences, Turina described the work as a *sonata-poema*, whose frequently changing moods

¹⁵ Hess, *Sacred Passions*, 19.

¹⁶ Turina himself refers to Arabian influences on Andalusian music and how 'it is possible that from Arabian domination the popular Andalusian song takes on our minor scale as a formula, but rests on the dominant, [thus] giving the impression of the major mode.' Turina, *La música andaluza*, (Seville: Ediciones Alfar, 1913), 50.

¹⁷ Thematic character is discussed more fully in Chapter 7 of the current study.

represent different aspects of the landscape.¹⁸

The initial movement of the two-movement *Sonata Fantasía*, is prefaced by a slow introduction, as is the finale of the *Sonata romántica*. The sectionalised character, typical of the fantasia genre, is reflected in the repetitions, across the work, of the slow introduction, in original and transformed versions. The title of the second movement, *Coral con variaciones*, carries with it connotations of Baroque music, projected onto the early twentieth-century organ fantasia. The fantasia for piano has precedents in Mozart, Beethoven, Schubert, Chopin and Mendelssohn.¹⁹ Together with *Sanlúcar de Barrameda*, the *Sonata Fantasía* reveals the Romantic tendency to interpolate idyllic episodes; in the latter sonata, these occur at the end of both exposition and recapitulation.

Concierto sin Orquesta is also a two-movement work; the genre title has precedents in Bach's *Italian Concerto*, Schumann's *Concert sans Orchestre*, Op. 14, and Liszt's *Concerto Pathétique* for two pianos.²⁰ Stravinsky's *Concerto for two solo pianos* was composed in 1935, the same year as Turina's *Concierto*. A similar formal strategy to Turina's other sonata-form movements can be observed in the first movement of the *Concierto*, but its design is amplified by the inclusion of cadenza passages that frame and connect the major structural events. The movement dispenses with the slower interludes that characterise Opp. 24 and 59.

¹⁸ Turina, quoted in Morán, *Joaquín Turina*, 311. The composer wrote the programme notes for the sonata's premiere.

¹⁹ Beethoven used the term *Quasi una fantasia* for both of the Op. 27 piano sonatas, linking the movements of each sonata with an *attacca* indication.

²⁰ Schumann's work was revised as Piano Sonata No. 3.

Rincón mágico, an ‘autobiographical’ sonata in four movements, has programmatic associations inspired by pictures, portraits and books in the composer’s study.²¹ The first movement is headed ‘The corner of the composer’s study. An intimate and secluded atmosphere.’ Various characters appear during the course of the sonata, and the ‘composer’s theme’, appearing near the beginning of the first movement, is recycled in the finale (headed ‘the composer and his family’) as the primary theme and, with some adjustments, the transition theme. The movement is notable for its unusual key scheme and for its leisurely, triple-metre transition. Pérez Gutiérrez refers to the diminishing of Turina’s musical production towards the end of his life, not only because of his numerous other commitments as critic, academic and commissioner for music, but more particularly due to declining health.²² Work on *Rincón mágico* was started three times, the final time after a break of two years.²³

²¹ Pérez Gutiérrez, ‘Turina’, 522.

²² Ibid.

²³ Morán, *Joaquín Turina*, 460-461. In 1941, suffering from ill health, Turina described himself as ‘disorientated’ with regard to the progress of his compositions.

6 - TURINA'S SONATA-FORM MOVEMENTS FOR PIANO

The work of Hepokoski and Darcy represents one of the main analytical approaches to sonata form in use today. As the norms described in *Elements of Sonata Theory* focus substantially on works of the late eighteenth century, the application of such a methodology in this study may appear anachronistic. However, Hepokoski and Darcy's theory is designed, in principle, to deal with sonata-form compositions of any era. As Turina's sonata-form movements for piano reveal many points of contact with eighteenth- and nineteenth-century sonata practice, such as thematic character, structural procedures and tonal rhetoric, Hepokoski and Darcy's theory provides a useful perspective: a clear and logical scheme that elucidates the principle of interrelated building blocks. Their tonal- and goal-orientated approach to sonata form is largely reflected in Turina's works, but is at variance with other theorists, who subscribe to the notion of primary-theme dominance.¹ Seth Monahan suggests that in the late nineteenth century 'we may find it less plausible to reconstruct a single, universally applicable "backdrop" of norms for most points on the post-Beethovenian timeline....'² A more flexible approach is required, therefore, when applying Hepokoski and Darcy's principles to significantly later periods and to compositional traditions that

¹ Paul Wingfield, 'Beyond 'Norms and Deformations': Towards a Theory of Sonata Form as Reception History', *Music Analysis*, Vol. 27, No. 1 (2008), 170.

² Seth Monahan, *Mahler's Symphonic Sonatas* (New York: Oxford University Press, 2015), 17-18.

have repeatedly overridden the generic expectations of Classical form. This is where Turina stands.

Turina's sonata-form movements show clear formal divisions of exposition, development and recapitulation: Hepokoski and Darcy's three 'action-spaces.'³ The latter authors regard 'rotational' form as an essential part of the sonata process: themes recur 'through a modular pattern or succession laid down at the outset of the structure.'⁴ The role of the exposition, according to Hepokoski and Darcy, is 'to predict the plan and purpose of the entire third space - the recapitulation', thus articulating a 'structure of promise,' where the tonic is regarded as provisional.⁵ On reaching the end of a thematic pattern (or rotation) 'the next step will bring us back to its opening, or to a variant thereof.... The end leads into the next beginning.'⁶

Primary themes, secondary themes and tonal relationships

Turina's sonata-form movements clearly contain a primary theme (P), a contrasting secondary-theme zone (S), and a recapitulation beginning in the tonic key.⁷ Exposition P- and S-themes are characterised by contrasting tonalities, and the

³ Hepokoski and Darcy, *Elements*, 16.

⁴ Ibid., note 5.

⁵ Ibid., 18.

⁶ Ibid., 611.

⁷ Ibid., 344. The authors refer to sonatas using this scheme ('the standard "textbook" structures') as Type 3 sonatas, but emphasise that sonata form 'is neither a set of "textbook" rules nor a fixed scheme. Rather, it is a constellation of normative and optional procedures that are flexible in their realization.' Ibid., 15.

majority of the sonata-form movements begin and end in the same key, with a modal shift to tonic major in the minor-key works.⁸ Such aspects of Turina's work therefore 'maintain a dialogue with the conventions of sonata structure', whereas elements that deviate from expected norms can be described as 'deformations'.⁹

Apart from the extended, off-tonic introductions in Opp. 3 and 88, the majority of Turina's sonata-form movements clearly propose their tonal allegiance from the outset, and tonal choices for primary and secondary themes are generally in dialogue with Classical conventions (Table 6.1). The keys of the exposition S-theme of Op. 88 and the recapitulation S-theme of Op. 97, however, represent deviations from the

Table 6.1. Tonal relationships in Turina's sonata-form movements for piano

Op.	Exposition				Recapitulation			
	P-theme	Start bar	S-theme	Start bar	P-theme	Start bar	S-theme	Start bar
3	C minor (i)	35	A flat major (VI)	89	C minor (i)	193	C major (I)	228
24	A minor (i)	1	C major (III)	34	A minor (i)	214	A minor/major (i/I)	229
59	D minor (i)	15	F major (III)	57	D minor (i)	137	D major (I)	165
88	F minor (i)	4	G major (II)	40	F minor (i)	144	F major (I)	164
97	B major (I)	1	A flat major (=VI)	38	B major (I)	117	E major (IV)	136

⁸ Chopin had begun to employ a different tonality at the end of the piece from that at the beginning, for example the *Fantasia* in F minor, Op. 49, which ends in the key of A flat major and the *Second Ballade* in F major, Op. 38, which ends in A minor.

⁹ Hepokoski and Darcy use the term 'deformation' to signify 'the stretching of a normative procedure to its maximally expected limits or even beyond them – or the overriding of that norm altogether in order to produce a calculated expressive effect.' *Elements*, 615.

norms. With changing attitudes towards tonal contrast in the Romantic period, the supremacy of the tonic-dominant relationship was being weakened: composers from Beethoven and Schubert onwards were employing tertiary key relationships, an option reflected in Turina's works. Modulating to the major mediant (i-III) for S was a generic convention in the late eighteenth-century minor-key sonata.¹⁰ Charles Rosen asserts that 'since a large number, perhaps the majority of, Romantic sonata forms are in the minor mode, they are obliged by classical rules to go to the relative major.'¹¹ In moving to III for S, Opp. 24 and 59 reflect the generic expectations of the late eighteenth century.¹² Hepokoski and Darcy observe that modulation from i to VI became increasingly popular during the Romantic period and suggest that, by the 1840s, it had overtaken the i-v (minor dominant) tonal scheme as a second-level default.¹³ In Turina's Op. 3 the S-theme appears in VI (as 'second-level default'), an adjacent tonality in terms of Neo-Riemannian theory.¹⁴ For Hepokoski and Darcy, modulatory schemes of i-III and i-VI 'represent havens or escapes from the minor-mode tonic (havens that

¹⁰ Hepokoski and Darcy, *Elements*, 310. The authors refer to this tonal choice as the 'strong first-level default'.

¹¹ Charles Rosen, *Sonata Forms* (New York and London: W.W. Norton and Company, 1980), 296.

¹² Similar modulatory schemes are found in the piano sonatas of Schumann, Chopin and Grieg.

¹³ Hepokoski and Darcy, *Elements*, 317. In the piano repertory, the authors cite the first movements of Beethoven's C minor sonata, Op. 111 and Schubert's A minor sonata, D. 537.

¹⁴ The move from C minor to A flat major is achieved through *Leittonwechsel* (leading-note exchange): while two notes are common to both chords, one voice moves by semitone from G to A flat.

keep open the possibility of a major-mode [closure]].¹⁵ None of Turina's minor-mode sonata movements ends tragically in the minor; all fulfil the 'structure of accomplishment' by closing in the tonic major.¹⁶ In the exposition of Op. 97, Turina uses a tertiary modulation: P appears in B major and S in A flat major, or, enharmonically, G sharp major (VI).

Sonata expositions that are out of step with expected conventions are regarded by Hepokoski as 'tonally errant', but are redeemed by being 'resolved correctly in the recapitulation.'¹⁷ Although the S-theme of Op. 88 makes its first appearance in II, the recapitulation provides tonal resolution, and the tonic is further reinforced at the end of the second, and final, movement.¹⁸ The use of IV for S in Op. 97 is unconventional for Turina's recapitulations; the movement also closes in IV. Unlike the other sonata movements, the modal treatment of melody and harmony at the outset of Op. 97 gives the impression of 'standing on' the tonality of B major, rather than asserting that tonality.¹⁹

¹⁵ Hepokoski and Darcy, *Elements*, 317.

¹⁶ *Ibid.*, 19.

¹⁷ James Hepokoski, 'Back and Forth from *Egmont*: Beethoven, Mozart, and the Nonresolving Recapitulation', *19th-Century Music*, Vol. 25, No. 2-3 (2001-2002), 144.

¹⁸ See Suzannah Clark, *Analyzing Schubert* (New York: Cambridge University Press, 2011), 249, who cites a rare and early example in the first movement of the String Quartet in B flat major, D. 36, in which S appears in II. However, Schubert's reference to the supertonic is somewhat brief in this instance; the expected key of the dominant is soon recovered.

¹⁹ In a similar manner, Chopin's F minor Ballade opens 'on' C major rather than 'in' that tonality.

The major point at which a sonata-movement's dramatic trajectory is reached, prior to the coda, is identified by Hepokoski and Darcy as 'essential structural closure' (ESC), marked, according to generic conventions, by a perfect authentic cadence (PAC) in the tonic key. Under these conditions, tonal resolution is achieved.²⁰ With Classical expositions, the generic default is for a PAC to appear in the secondary key prior to moving on to new material; this marks the arrival of another important structural goal: Hepokoski and Darcy's 'essential expositional closure' (EEC).²¹ Although these generic milestones can be clearly articulated in the Classical sonata, the blurring of formal boundaries in the Romantic sonata and changing attitudes to cadential formulae and to tonal contrast can make these points less clearly defined.

James Webster refers to a shift of architectural emphasis in the sonata process between Classical and Romantic periods:

The weight of Romantic sonata form was ... often displaced away from the symmetrical polarity of the exposition as antecedent and the recapitulation as consequent, onto the development as climax and the coda as apotheosis.²²

Webster also describes the tendency of Romantic composers to avoid literal repetition of material: repeats of expositions became rare, and development-recapitulation

²⁰ Hepokoski and Darcy regard the tonality of a sonata movement as provisional until confirmed at the point of ESC in the recapitulation. *Elements*, 232.

²¹ Hepokoski and Darcy explain the 'conceptually privileged' status of the EEC, namely that it represents 'the first satisfactory ... perfect authentic cadence within an exposition's part 2....' *Ibid.*, 123.

²² James Webster, 'Schubert's Sonata Form and Brahms's First Maturity', *19th-Century Music*, Vol. 2, No. 1 (1978), 18.

repeats ceased to exist, leading to a lessening of importance of the recapitulation, and to the consequent shifting of weight to the end of a piece.²³ Turina's sonata-form movements for piano contain no structural repeats, thereby reflecting the general trend in being through-composed.

Whilst a PAC in the tonic key, the Classical sonata default at ESC, characterises a resolving recapitulation, the deferral of tonal resolution beyond the recapitulation was an alternative path, identified by Hepokoski as a sonata 'deformation'. Writing on Beethoven's *Egmont*, Hepokoski cites the overture's non-resolving recapitulation as a classic example of 'sonata-failure', implying that the sonata process does not unfold according to generic expectations. The secondary theme appears 'not in the expected tonic [major], F major, but rather in the submediant, D \flat major. It is in this "wrong key" that the rhetorical cadential substitute for the ESC is made to occur.'²⁴ Consequently, the tonal process is out of step with the rhetorical structures of sonata form, and tonal resolution to F major is deferred beyond the sonata proper to the coda (a *parageneric*

²³ James Webster, 'Sonata Form', in *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, 29 vols. (2nd edn., London: Macmillan, 2001), xxiii, 695. With the exception of a few introductory bars, Albéniz's Piano Sonata in A major, Op. 72, contains a written-out exposition repeat, making the demand on the player (and listener) that the repeat is non-negotiable. A double bar is marked at the point of the exposition repeat. The first movements of Albéniz's third and fifth piano sonatas feature exposition repeat signs.

²⁴ Hepokoski, 'Back and Forth from *Egmont*', 130.

space).²⁵ A redefinition of the balance of sonata elements is also exemplified in the first movement of Brahms's F major 'cello sonata, Op. 99, in which an extended, elegiac coda compensates for the 'sonata-failure'. As with the *Egmont* Overture, the expected PAC does not occur in the tonic at the point of ESC: the weight of responsibility is placed on the coda to restore the tonal anomalies of the recapitulation.²⁶

The Brahms sonata movement cited here, together with the first, third and fourth of Chopin's Ballades, exemplify works whose structure is 'end-weighted'.²⁷ In the Fourth Ballade the narrative structure builds and drives energetically towards the climactic coda, whose emphatic tonic tonality serves to compensate for the tonal instability of previous material. Rosen describes the technique used in Chopin's piano sonatas as a reversion 'to an older eighteenth-century tradition of eliminating most of the first group [P] from the recapitulation and [placing] the definitive moment of [thematic and tonal] resolution with the second group [S].'²⁸

In general, Turina's piano sonatas illustrate the Romantic notion of energy

²⁵ Hepokoski, 'Back and Forth from *Egmont*', 134. The generic space of a sonata is occupied by exposition, development and recapitulation. Introductions and codas are considered to be outside sonata-space, and are therefore, in Hepokoski and Darcy's terms, *parageneric*. See *Elements*, Chapter 13.

²⁶ Hepokoski and Darcy describe 'sonata failure' as 'an increasingly attractive option in the hands of nineteenth-century composers who, for one reason or another, wished to suggest the inadequacy of the Enlightenment-grounded solutions provided by generic sonata practice.' *Elements*, 254.

²⁷ Jim Samson, *Chopin: the Four Ballades* (Cambridge: Cambridge University Press 1992), 75. Whilst not sonata forms in the strict sense, the structures of Chopin's Ballades reflect elements of sonata form.

²⁸ Charles Rosen, *The Romantic Generation* (London: HarperCollins, 1996), 466.

gathering towards the close of a movement. The high point of such energy is frequently found towards the end of the S-zone and/or in the coda. Sometimes the energy level is sustained through the coda to the end of the movement, at other times it subsides, either through the use of lower dynamic levels and/or a slower tempo.²⁹ Rosen suggests that the way in which a composer deals with the return of previous material represents a hallmark of style, and he outlines the seeming incompatibility of the sonata process with the wishes of Romantic composers to 'end load' their musical structures.³⁰ The Classical expectations of a PAC occurring at the strategic moments of the sonata (EEC and ESC) can be, and frequently are, overridden in the Romantic sonata. Hepokoski and Darcy refer to 'sonatas after 1800 [in which] S may break down without producing a PAC.'³¹ Such is the case with four out of five of Turina's movements under investigation, the exception being the EEC in Op. 97.

Links, connecting passages and interludes

With the exception of the linked movements in the *Concierto sin Orquesta*, all of Turina's sonata-form movements are presented as discrete units. In the first movement of the *Concierto*, cadenzas, or cadenza-like passages, are employed structurally to frame and to connect the three 'action-spaces'. The cadenza linking exposition and development begins with non-P material and provides dominant

²⁹ The concept of secondary themes recurring as apotheosis themes in Turina's sonatas is addressed in Chapter 8 of the present study.

³⁰ Rosen, *The Romantic Generation*, 457.

³¹ Hepokoski and Darcy, *Elements* 190.

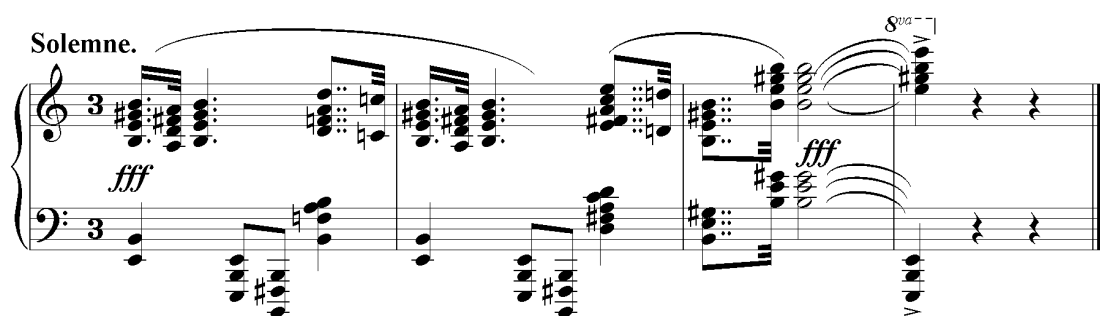
prolongation for the return of the P in i. The final cadenza closes on a half cadence in A minor, which, after a pause, links directly to the finale.

Turina often interpolates passages at a slower tempo within a fast movement, sometimes allied with a metrical change. In Op. 97 the impression of a slower speed is created by the change from duple to triple metre, which occurs also at the coda (Exs. 6.1 and 6.2). The slower interlude at the end of the exposition of Op. 59 (*Poco meno*) presents a new melodic idea in $\flat V$, marking the start of the final S-module (Ex. 6.3); this precedes hints of the P-theme that close the exposition.³² The greatest diversity of

Example 6.1. Op. 97, transition, bars 22-23

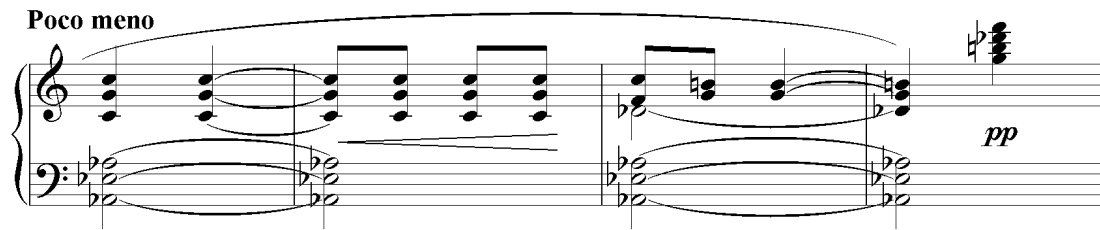


Example 6.2. Op. 97, coda, bars 168-171



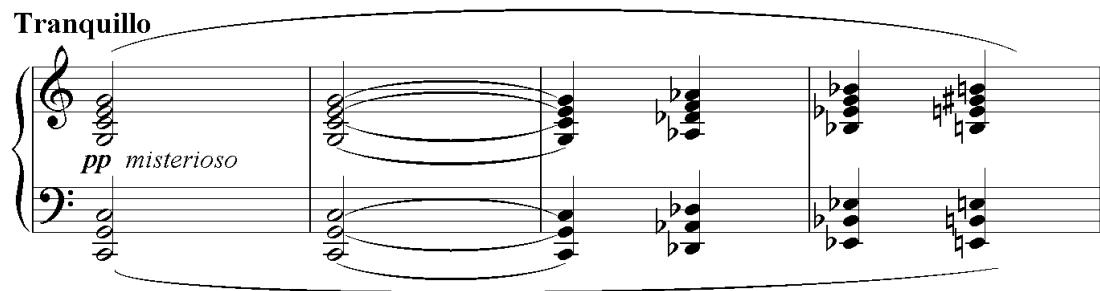
³² This slower episode, marked *pp*, recurs as peroration (in I) towards the end of the movement.

Example 6.3. Op. 59, slow interlude (exposition), bars 79-82



tempo, metre and mood occurs in Opp. 3 and 24. In Op. 3 the frequent changes of metre accommodate the multiplicity of themes. In Op. 24 the *tranquillo* chords (Ex. 6.4) introduce the first S-module of the exposition (Ex. 6.5); subsequently a new S-module appears in a new metre and at a faster tempo (Ex. 6.6).³³

Example 6.4. Op. 24, S^{1.0} preparatory module, bars 34-37

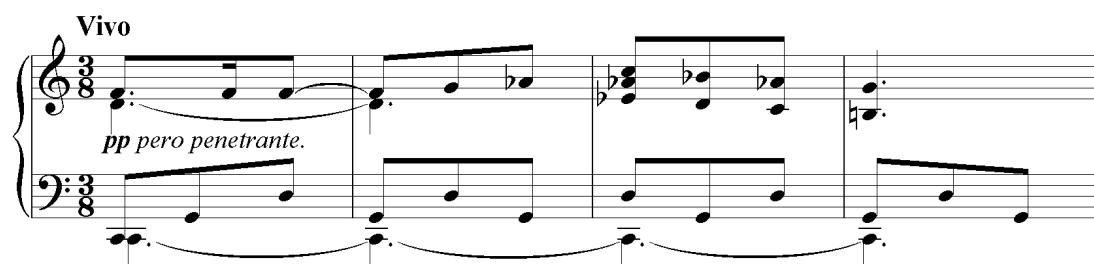


Example 6.5. Op. 24, S^{1.1} module, bars 46-49



³³ Chapter 7 of the present study deals in more detail with modular S-themes.

Example 6.6. Op. 24, S^{1.2} module, bars 54-57



In Op. 59 Turina uses structural recall of introductory material: an abridged repeat of the slow triple-time introduction (Ex. 6.8) is inserted between development and recapitulation, and is restated in the coda.³⁴ Of development interludes, Hepokoski and Darcy write:

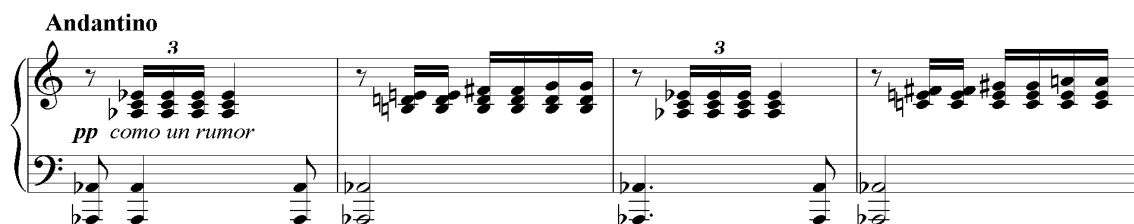
The eighteenth-century procedure of interpolating a slow-movement episode within a developmental space is the most likely source for nineteenth-century “double-function” sonatas (or “multimovement works in a single movement”) as famously in Liszt’s Piano Sonata in B Minor, several of his symphonic poems, the tone poems of Richard Strauss, the early works of Schoenberg, and so on.³⁵

The central segment of the tripartite development in Turina’s Op. 24 sonata consists of a 27-bar idyllic interlude. Marked *Andantino* and in \flat , this section provides a respite to the dramatic unfolding of the development (Ex. 6.7). The metrical changes of the exposition are mirrored in the recapitulation, which excludes the slower interludes that

³⁴ The same introductory material also appears in the second movement, creating a cyclic connection. The *Grave* introduction to the first movement of Beethoven’s Sonata Op. 13 (*Pathétique*) recurs, as a structural device and in curtailed form, at the start of the development and prior to the coda. Kenneth Hamilton views the recurrences of the slow introduction in the *Pathétique* as a model for Liszt’s Piano Sonata. See *Liszt: Sonata in B Minor* (Cambridge: Cambridge University Press, 1996), 23.

³⁵ Hepokoski and Darcy, *Elements*, 221.

Example 6.7. Op. 24, slow interlude (development), bars 167-170



featured in exposition and development.³⁶ Schumann interpolates a slower episode (a return of introductory material) in the development of his Piano Sonata in F sharp minor, Op. 11.³⁷ However, as Rosen observes, this return

is not woven into the thematic material of the Allegro, but comes forth as a quotation; it is not ... an independent texture but is played under the continued figuration of the previous section. It is both an interruption of the development section and part of its process.³⁸

A similar technique to Schumann's occurs in the exposition S-zone of Turina's Op. 24, in which the left-hand quaver figuration supporting the *Vivo* theme (Ex. 6.6) continues beneath a reiteration of the *tranquillo* melody that opened S (Ex. 6.5).³⁹

Slow introductions and thematic integration

Slow introductions feature in Turina's *Sonata romántica* (34 bars) and *Sonata Fantasía* (14 bars). With reference to *parageneric spaces*, Hepokoski and Darcy suggest

³⁶ Hepokoski and Darcy's argument is that economies of scale in the recapitulation hasten the arrival of S and the strategically vital ESC. *Elements*, 236.

³⁷ The first movement of Schumann's *Fantasie*, Op. 17, also interpolates a slower episode, marked *Im Legendenton*.

³⁸ Rosen, *Sonata Forms*, 315.

³⁹ Turina re-uses this idea prior to the apotheosis, but with septuplet figuration in the accompaniment. See Ex. 8.4.

that an extended introduction gives a ‘prolonged sense of anticipation and formal preparation for a rapid-tempo sonata-to-come.’⁴⁰ The use of slow introductions connects with the widespread performance tradition of preluding, or creating improvisatory introductions to, or between, items in recitals.⁴¹ In Opp. 3 and 59, Turina continues the practice of thematic integration of introduction and sonata proper. In the introduction to Op. 3, the folk melody ‘El Vito’ appears, prior to a pre-echo of the transition theme (Ex. 6.14).⁴² Both introduction and sonata structure of Op. 59 are characterised by dotted rhythms and triplets. The melodic motives of the introduction (Ex. 6.8) form the backbone of the P-theme in *Allegro molto moderato* tempo that launches the sonata proper (Ex. 6.9). Throughout the introduction to Op. 88, references are made to the initial notes of the P-theme (Ex. 6.12), disguised in the opening chords (Ex. 6.10), or presented more overtly in the trill and its preparation.

⁴⁰ Hepokoski and Darcy, *Elements*, 292. The authors also state that the practice of using a slow introduction in a Classical piano sonata was ‘somewhat exceptional. When it did occur, the implication was probably that of providing an uncommon elevation of aesthetic intention, as if one were producing the pianistic equivalent of a symphony.’ See *Elements*, 296. Antecedents of the slow introduction appear in Beethoven’s piano sonatas: in the finales of Op. 53 (*Waldstein*), Op. 101 and Op. 110, and in the first movements of Op. 13 and Op. 81a (*Les Adieux*).

⁴¹ Citing the opening of Beethoven’s *Tempest* Sonata, Op. 31 No. 2, Kenneth Hamilton describes ‘how imbedded and automatic the practice of improvised preluding had become, for [the work] arguably begins in the style of an extempore prelude with thematic anticipations.’ See *After the Golden Age: Romantic Pianism and Modern Performance*, (New York: Oxford University Press, 2008), 106.

⁴² The pre-echo of the transition is derived from Variation 2 of the first movement. The ‘El Vito’ melody from the first movement is shown at Ex. 5.1. Rosen cites the introduction to *Les Adieux* as ‘becoming part of the thematic material of the Allegro.’ See *Sonata Forms*, 314.

Example 6.8. Op. 59, slow introduction, bars 1-5

Lento ♩ = 42

p pero intenso

Example 6.9. Op. 59, P-theme, bars 15-18

Allo. molto moderato ♩ = 88

p

Example 6.10. Op. 88, opening 'call to attention', bars 1-2

Moderato

ff

Example 6.11. Op. 88, end of introduction, bar 3

(Cadencia)

sf

dim.

cediendo

Example 6.12. Op. 88, P-theme, bars 4-9

Allegro moderato

The musical score is written for piano in 2/4 time. It consists of two systems of music. The first system contains three measures, and the second system contains four measures. The melody is in the right hand, featuring triplet eighth notes and a piano (*p*) dynamic marking. The bass line is in the left hand, consisting of chords and single notes. A long slur spans the entire melody across both systems.

Hints of thematic correspondence also occur at the close of the introduction, the sextuplet figuration (Ex. 6.11) acting as a pre-echo of the P-theme.

Unlike the tonally ambiguous introduction of Op. 3, the opening of Op. 59 proposes the tonic from the outset. While a free fantasia style characterises the introduction to Op. 3, that of Op. 59 is rhythmically and texturally more consistent, also revealing a greater sense of tonal and harmonic stability. Both of these introductions share low dynamic levels, and each ends with a bass melody, a pause (or bar's rest) and a similar disintegration in texture (single-line melody in the case of Op. 59 and chords over a pedal point separated by rests in Op. 3). The introduction of Op. 59 concludes with five bars of dominant preparation prior to the *Allegro*: three chords of V^7 , ending with a *sforzando* chord of $V^{\min 9}$. The corresponding passage in Op. 3 consists of three V^7 chords over a dominant pedal point.

Turina's harmonic palette is at its most chromatic and unstable in the introduction to Op. 3. The sense of cadence is attenuated throughout this section,

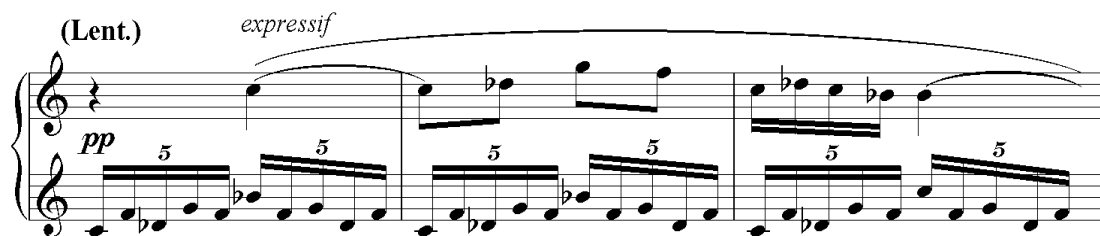
which begins on a half-diminished seventh ('Tristan') chord on B flat, followed by chord V⁷ (Ex. 6.13).⁴³ Alluding to the keys of A minor ($\sharp vi$) and F minor (iv), the introduction closes on a half cadence; at this point the tonality of the ensuing *Allegro* is proposed for

Example 6.13. Op. 3, start of slow introduction, bars 1-3



the first time. Parallel chord movement occurs in both introductions, with chains of seventh and ninth chords in Op. 3. The extensive use of parallel fifths in Op. 59 creates a hollow effect in the harmony (Ex. 6.8). Both introductions tend to make sparing use of the leading note; the opening of Op. 59 also features the modal flattened seventh

Example 6.14. Op. 3, introduction: pre-echo of transition theme, bars 17-19



degree. In Op. 3 the pre-echo of the transition theme, over a dominant pedal point, employs flattened second and sixth degrees, and omits the leading note (Ex. 6.14).

Modality (from Spanish folksong) and parallel chord movement (from the French Impressionist school) were compositional techniques that Turina found particularly

⁴³ The individual chords are identical to the opening of the *Tristan* prelude, except that Turina's bass line rises by a semitone.

appealing.

Several elements combine in the introduction to Op. 3 to portray a ‘prolonged sense of anticipation’ of the sonata proper: subdued dynamic levels (*p*, *pp* and *ppp*), harmonic uncertainty, reluctance to cadence, dominant pedal points, fragmentation of the texture towards the conclusion, and the use of rests (including a whole-bar silence prior to the *Allegro*). Jim Samson explains that

the chromatic expansion of tonality was accompanied by a gradual weakening of the centralizing attraction of the tonic in many nineteenth-century compositions. From Beethoven onwards it was by no means uncommon for the opening harmonies of a work to avoid a clear statement of the central tonality[.]⁴⁴

Openings and cadenzas: Op. 24, Op. 97 and Op. 88

The syncopated underlay to the P-theme of Op. 24 is presented as a two-bar in-

Example 6.15. Op. 24, opening vamp and P-theme, bars 1-4

Allegretto moderato

ff ritmico *exaltado*

8vb *8vb*

tempo opening ‘vamp’ (Ex. 6.15), while at the start of Op. 88 an arresting two-bar chordal passage (the equivalent of the ‘orchestral introduction’) forms, in Hepokoski

⁴⁴ Jim Samson, *Music in Transition* (London: J. M. Dent and Sons Ltd., 1977), 7. Precedents for tonic avoidance in a sonata introduction can be found in Liszt’s Piano Sonata in B minor and in the first movements of Beethoven’s *Tempest* Sonata, the Sonata in C minor, Op. 111 and Chopin’s Piano Sonata in B flat minor. Chopin’s First, Third and Fourth Ballades display similar tendencies.

and Darcy's terms, the 'call to attention' (Ex. 6.10).⁴⁵ A triumphant chordal introduction also features in Op. 97, but functions more as a pause. The 'call to attention' is provided by dotted-rhythm block chords, which lay the rhythmic foundations for the P-theme (Ex. 6.16) and the transition (Ex. 6.1). These triumphant openings have no further function in their respective pieces.⁴⁶

Example 6.16. Op. 97, opening 'call to attention' and P-theme, bars 1-6



The opening cadenza of Op. 88 provides *fortissimo* dominant expectation for the sonata launch: *Allegro moderato* in F minor.⁴⁷ The two opening bars each consist of a pair of non-tonic chords of widely opposing registers (Ex. 6.10): V and ii⁰⁷ (acting as iv). Conflict between leading note and modal flattened seventh degrees in the introductory bars is pursued through the P-theme (Ex. 6.12). The cadenza is based on chords VI, V⁷ and i; the outline of chord V⁷ is compromised by the addition of the tonic degree. In the final bar of the introduction, chord clusters increase the textural density: chord VI is extended with an added fourth and an added sixth. The final 24 bars of the first

⁴⁵ Hepokoski and Darcy, *Elements*, 297. In the eighteenth-century sonata, a popular opening consisted of three loud chords, or "hammer-blows".

⁴⁶ Hepokoski and Darcy refer to Classical sonatas in which these 'gateway emblems' do not reappear in the exposition repeat or at the start of the recapitulation. See *Elements*, 292.

⁴⁷ Turina marks the opening and the closing passages of this movement 'cadencia'.

movement consist of a measured cadenza, at the end of which the harmonies are poised over a dominant pedal point in A minor, with dense, rising chords marked *fff*; the bass outlines the characteristically Andalusian lower tetrachord of the Phrygian mode: A - G - F - E.

Cyclic elements

Table 6.2 details the way in which themes are revisited in subsequent movements. With a longer work, such as Op. 24, the recycled material is spread over a

Table 6.2. Cyclic connections in Op. 24, Op. 59, Op. 88 and Op. 97

Op.	Movement	Theme(s)	Recurrence(s)
24	1	Exposition idyllic S-theme	Movement 3 central episode (in bass, with parallel chords) Movement 4 <i>vivo</i> (reflects movement 1 recapitulation) Movement 4 closing theme
24	1	Development slower interlude	Movements 2 and 3 as central episodes Movement 4 (in octaves without triplet introduction)
24	1	Exposition S-theme <i>vivo</i> module	Movement 4 <i>vivo</i> (reflects movement 1 recapitulation)
59	1	Slow introduction	Movement 2 (re-textured and harmonically varied)
88	1	P- and S-themes	End of movement 2, in tonic
97	1	Theme	Movement 4 P-theme

broader canvas. Conversely, in Op. 97, also a four-movement sonata, there is limited transfer of material between movements. At the conclusion of the second (and final) movement of Op. 88, the first-movement P- and S-themes are recycled, without

transition, in the tonic, restoring the tonal stability that was lost during the closing cadenza of the first movement, and providing a sense of unity and balance to the work's overall structure.

Passages incorporating changes in texture, metre or tempo can have the effect of dissipating rhythmic energy, thus contributing to a mosaic effect in the sonata argument. This occurs most notably in the finale of Op. 3, from the development

Table 6.3. Op. 3 finale, derivations of cyclic elements

Element	First appearance in finale	Source
'El Vito' melody	Introduction	First movement opening
S-theme variant	Introduction	Melody: first movement, Variation 2 Accompaniment: Variation 3
P-theme	Sonata launch	Scherzo central section
Swirling figuration	Development opening	First movement, Variation 1
Theme of variations	Recapitulation	First movement
S-theme countermelody	Recapitulation: Second theme	First movement, Variation 3

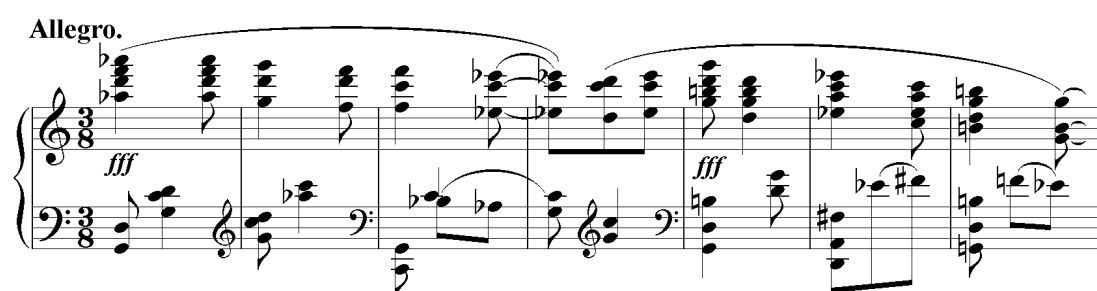
onwards. The sectionalised, and seemingly disparate, structure is attributable to the cyclic principle that governs the entire work and influences the number of themes assembled in the finale. Turina creates an additional formal burden by revisiting themes that are interpolated in the sonata scheme (Table 6.3). The auxiliary-note melodic shape and generally narrow melodic intervals of the finale P-theme (Ex. 6.17)

Example 6.17. Op. 3, opening of P-theme, bars 35-39



are derived from the central section of the second-movement *Scherzo*, the similar metre and tempo also creating uniformity of character across the two movements. Further thematic references to material presented earlier in the work place the weight decisively on the finale as the culmination of events. The apotheosis-coda features the 'El Vito' theme at *fff* dynamic level (Ex. 6.18).⁴⁸

Example 6.18. Op. 3, coda: 'El Vito' apotheosis, bars 294-300



Example 6.19. Op. 3, opening of development: 'swirling' theme, bars 124-129



⁴⁸ Turina's own annotation in the score reads: 'Final exposition of El Vito, in the original tonality.' Joaquín Turina, *Sonate romantique sur un thème espagnol*, Op. 3, (Paris: E. Demets, 1910), <http://digital.march.es/turina/en/fedora/repository/jt%3A2901>, 30, bar 294, accessed 9 January 2013.

The 'swirling', non-melodic, figuration that initiates the development appears only once in the finale, supported by the Andalusian bass line A - G - F - E (Ex. 6.19). The prime form of 'El Vito' (that also opened the whole sonata) appears in the bass in the introduction to the finale (within a tonal framework of A minor). Although the term *marquez le thème* appears in the score, the simultaneous presentation of the theme's inversion in the treble at this point ingeniously disguises the theme proper.⁴⁹

⁴⁹ Turina's annotation reads: 'Vito, deformed and in two directions.' *Sonate romantique*, 20, bar 8.

7 - THEMATIC CHARACTER AND SONATA NARRATIVE

An examination of the character and modular structure of Turina's P- and S- themes forms the basis of this chapter, together with a detailed investigation of the narrative strategies used by the composer in the five sonata-form movements. Also addressed will be the static, mosaic and non-developmental character of some of Turina's constructions.

As outlined in Chapter 4, Turina's theoretical conception of sonata form was that of a hierarchical structure, with the P-theme dominating the S-theme. However, the evidence from his own piano sonatas suggests that it is often a theme in the S-zone (placed towards the end of the exposition) that is selected as the subject for an ecstatic climax, the same theme recurring as apotheosis towards the end of a movement.

Hepokoski observes:

Interpretable within the exposition as the prediction of a hope, this alternative [or secondary] theme was often treated in the recapitulatory space or coda to a grandiosely salvific, major-tonic-grounded 'Weber apotheosis'.¹

The vital role of the S-zone to achieve tonal resolution is stressed by Hepokoski and Darcy: 'To S alone is assigned the task of laying down the planks of musical space that lead directly to the EEC.... What happens in S makes a sonata a sonata.'²

¹ James Hepokoski, 'Beethoven Reception: the symphonic tradition', in *The Cambridge History of Nineteenth-Century Music*, ed. Jim Samson, (Cambridge: Cambridge University Press), 448.

² Hepokoski and Darcy, *Elements*, 117. The authors continue: 'Far from being passive or pejoratively "secondary" (in the sense of "lesser"), S takes on the role of the agent in achieving the sonata's most defining tonal moments.'

Whilst the P-themes of Turina's Opp. 3, 24 and 97 are energetic and are presented in octaves over a wide range of the keyboard, those of Opp. 59 and 88 reveal a more subdued, lyrical character, and are placed in the middle to lower register.³ The S-themes are rhythmically less complex than their corresponding P-themes; two of the S-openings, Op. 59 and Op. 88, appear as semiquaver figuration without significant melodic qualities (Exs. 7.1 and 7.2). The *scherzando* character of these S-themes

Example 7.1. Op. 59, S-theme, bars 57-60

(Allo. molto moderato)

The musical score for Example 7.1 is in 2/4 time and marked 'p dolce'. It consists of four measures. The right hand plays a semiquaver figure (beamed eighth notes) in a descending sequence, while the left hand plays a simple melody of quarter and eighth notes. A slur covers the entire four-measure phrase.

Example 7.2. Op. 88, S-theme, bars 40-43

A tempo

The musical score for Example 7.2 is in 2/4 time and marked 'p scherzando'. It consists of four measures. The right hand plays a semiquaver figure (beamed eighth notes) in a descending sequence, while the left hand plays a simple melody of quarter and eighth notes. A slur covers the entire four-measure phrase.

contrasts with the more lyrical P-themes in these sonatas. Conversely, the aggressive, driving character of Op. 24's P-theme is offset by the dreamlike quality of its initial S-modules, poised over static, sustained chords (Exs. 6.4 and 6.5).

³ Music examples of Turina's P-themes: 6.17 (Op. 3), 6.15 (Op. 24), 6.16 (Op. 97), 6.9 (Op. 59), 6.12 (Op. 88).

P-themes and national characteristics

Turina's desire to incorporate national characteristics into his music manifests itself notably in his choice of modal P-themes. Other Spanish (or particularly, Andalusian) features include close-knit melodic shapes: movement is largely by step, with an occasional leap of a third. Lower auxiliary-note figures in triplets, with the addition of upper auxiliaries in Op. 88 (Ex. 6.12), are a characteristic melodic decoration, together with a pitch shape of descending contour.

Turina's use of modality permeates both melody and harmony. Although the Aeolian mode dominates, its affinity with the Phrygian mode has significant echoes in the Spanish musical tradition. The descending upper tetrachord (A - G - F - E) of the

Table 7.1. P-theme characteristics

Op. 3	Aeolian bass with parallel chords	Altered scale degrees. Some chromaticism in melody. 7 th chords. Aeolian melody outlined
Op. 24	Aeolian melody and harmony	Tonic pedal. Melodic emphasis on supertonic
Op. 59	Aeolian melody and harmony	Tonic pedal. Melodic emphasis on supertonic. 7 th /9 th chords. One diatonic C sharp in melody
Op. 88	Aeolian melody; mostly diatonic harmony	Melodic emphasis on flattened 7 th , avoiding tonic. 7 th /9 th chords/false relations
Op. 97	Phrygian melody	Melodic emphasis on dominant. Altered 2 nd /7 th degrees in harmony

Aeolian mode on A is identical to the descending lower tetrachord of the Phrygian mode on E. Table 7.1 lists additional characteristics of Turina's P-themes, each of which uses every degree of the given mode, with the exception of that of Op. 3, which has alternative fourth and seventh degrees (F or F sharp, B or B flat), and appears initially without the sixth degree. The parallel chords accompanying the P-theme are

underpinned by a complete rising Aeolian mode on C (Ex. 6.17). Turina regarded the ubiquitous cadence resting on the dominant (the 'Andalusian cadence') as the distinguishing feature of Andalusian music.⁴ An impression of a substitute tonic occurs in Op. 59, in which the P-theme centres on supertonic E, or final of the Phrygian mode on E (Ex. 6.9). The P-theme of Op. 24 also gravitates towards the supertonic B in the tonality of A minor, implying the final of the Phrygian mode on B (Ex. 6.15).

Turina refers to the rhythms of Andalusia as being 'recognised throughout the world. In Andalusia,' he writes, 'we encounter two trends, not yet well defined: on the one hand the formulae and inflections of Asian origin (according to certain opinions) as used by Manuel de Falla; on the other pure Andalusian music, of Arabic origin, that I use frequently in my own works.'⁵ Hess suggests that 'Falla and his compatriots vacillated between loyalty to *andalucismo*, redolent of flamenco, and reaction against it in favor of other geographical representations and aesthetic positions.'⁶

Transitions (TR) and the 'medial caesura' (MC)

Hepokoski and Darcy indicate that a transition is not simply a means of effecting a modulation; additional factors, such as 'texture, dynamics, thematic ordering, and

⁴ 'This dominant holds such tonal stability that it, effortlessly, substitutes for the usual tonal base.' See Turina, 'La música en España', in *La Nuova Italia Musicale*, ?May 1932, reprinted in Morán (ed.), *Joaquín Turina Corresponsal en París*, 183.

⁵ Turina, 'Música Española Moderna', in *Le Courier Musical (Paris)*, 15 February 1926, reprinted in Morán (ed.), *Joaquín Turina Corresponsal en París*, 175.

⁶ Hess, *Manuel de Falla and Modernism in Spain*, 3.

rhetoric,' are also of relevance.⁷ A TR, according to William Caplin, is often brief, characteristically revealing an increase in dynamic intensity and rhythmic momentum.⁸ Of the first section of the sonata, Rosen regards the 'increasingly animated texture ... as essential to the style as the modulation itself, and [it] helps to give the modulation its dramatic meaning.'⁹ Caplin adds: 'Indeed, the beginning of the transition is often the moment when the movement seems to be "getting under way."'¹⁰ TRs that do not entail a marked change of texture from that of P are regarded by Hepokoski and Darcy as 'merged transitions.'¹¹ The majority of classical-period TR openings, as described by Caplin, feature either a repeat of P-material or present new material supported by the home-key tonic.¹²

Unlike Turina's Opp. 24, 59 and 88, the TR boundaries of Opp. 3 and 97 are marked by double barlines. Hepokoski and Darcy's categorisation of a 'de-energizing transition' is demonstrated in Op. 97, where a change to triple metre and slower harmonic rhythm contribute to the relaxed character (Ex. 6.1).¹³ A slower tempo marks the start of TR in Op. 3 (*Allegretto* replaces *Allegro*); both this TR and that of Op.

⁷ Hepokoski and Darcy, *Elements*, 93.

⁸ William Caplin, *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart and Beethoven* (New York: Oxford University Press, 1998), 125.

⁹ Rosen, *Sonata Forms*, 226.

¹⁰ Caplin, *Classical Form*, 125.

¹¹ Hepokoski and Darcy, *Elements*, 95.

¹² Caplin, *Classical Form*, 127.

¹³ Hepokoski and Darcy, *Elements*, 116. The authors cite the music of Schubert, Schumann and Brahms as exemplifying this type of transition.

88 are based on dominant pedal points. In Op. 3 the TR (Ex. 7.3) recycles material from Variations 2 and 3 of the first movement, whereas TR-onset in Opp. 24, 59 and 88 is

Example 7.3. Op. 3, transition, bars 75-80

Allegretto.

characterised by a P-restatement. Inverted P-material features in the TRs of Opp. 88 and 97. A common feature of Turina's transitions is the closing diminuendo prior to S-onset, combined, in Opp. 3 and 88, with a slackening of tempo.

In the expositions of Opp. 59 and 88, Turina achieves a smooth tonal transition between P and S. It is the TR of Op. 88, with an extended pedal point, that provides the greatest expectation and predictability for the contrasting tonality of S. Dominant prolongation represents a Classical default, but the move to II for S is unconventional. Conversely, the S-zones of Opp. 3, 24 and 97 are tonally dislocated from the closing key of the TR. Op. 24, for example, features a non-modulating TR: after an unresolved V^{11} chord in i (A minor) the $S^{1.0}$ preparatory module is introduced with a sudden shift to III (Ex. 6.4). In Op. 97 the TR ends on an E^7 chord, implying a continuation in A. Turina sidesteps this tonal expectation, (a gesture also found, with corresponding tonalities, in

Op. 3), and S follows in A flat major (Ex. 7.4). In both Op. 3 and Op. 97, TR material returns towards the end of the development (in a more fragmented presentation in the case of Op. 97), but the TR has no further role to play in the sonata rhetoric of either movement.

Example 7.4. Op. 97, S-theme, bars 38-43



The TR of Op. 59 emerges from a P-restatement, after which there is significant energy gain, represented by faster harmonic rhythm, greater chromaticism, increasing dynamic level and raising of tessitura. The semiquavers of S are anticipated in the TR, which, through rhythmic and textural continuity, creates a seamless route to S itself: Hepokoski and Darcy's 'merged transition'.¹⁴ TR is absent in the development, and is significantly curtailed in the recapitulation. The TR of Op. 24 appears only in the exposition; its dissolving character is marked by static harmony, a reducing dynamic level and rhythmic augmentation in the melodic line. The 'medial caesura' (MC) is marked by a tiny rhythmic hiatus, appearing in the exposition only, after which the *tranquillo* S-module begins with a sudden change to block chords. Continuity of texture between TR and S in Opp. 3, 59 and 97 denies the possibility of MC. In the exposition of Op. 88 the dominant pedal disguises the MC with 'caesura-fill'.

¹⁴ Hepokoski and Darcy, *Elements*, 95.

Modular S-themes and EEC

S-zones¹⁵ can comprise a number of segments, or modules;¹⁶ Turina's preference is for two S-modules (Table 7.2). Op. 24 has the most expanded S-zone of the five sonatas, with three contrasting S-modules articulated in five segments.¹⁷ As with Op. 59, the preparatory module $S^{1.0}$ sets the scene for the S-theme (Ex. 6.4).¹⁸ In Op. 24, sustained chords provide the preamble to $S^{1.1}$, while in Op. 59 a collection of semiquavers in parallel fourths heralds the semiquaver-based $S^{1.1}$ module. The exposition S-modules of Opp. 59, 88 and 97 appear sequentially, while those of Opp. 3 and 24 form a palindromic structure. The modules of Op. 3 have greater textural consistency, whereas the expanded modular scheme of Op. 24 provides greater contrast: statements of $S^{1.1}$ frame two statements of $S^{1.2}$, which themselves are connected by a cadenza-like flourish. The outer casing of the S-zone consists of the $S^{1.0}$ preparatory module and $S^{1.5}$ closing module, the latter being selected for apotheosis in the recapitulation. Table 7.2 also indicates Turina's tendency to evade the Classical expectation of EEC ('essential expositional closure'), that is, a PAC in the secondary key. In Op. 3, the end of the exposition steers from A flat major (VI) into the 'wrong key' (implied A minor: $\sharp vi$), and remains tonally unresolved. In Opp. 24, 59 and 88 the

¹⁵ The S-zone is alternatively termed the 'second group'.

¹⁶ Hepokoski and Darcy use the term 'multimodular S'. *Elements*, 139.

¹⁷ In Op. 24 the five segments of the exposition S-zone exclude the preparatory module and the two links (See Table 7.7).

¹⁸ Hepokoski and Darcy, *Elements*, 142. 'An accompanimental figure, vamp, or rhythmic stream is laid down in advance of the S-theme proper.'

‘expected’ cadence is evaded or disguised by the use of inverted chords: it is only in Op. 97 that Turina achieves a true EEC.

Table 7.2. Exposition S-modules

Op.	Module, with start bar	Keys/features	EEC/Closing
3	S ^{1.1} (89) S ^{1.2} (100) S ^{1.3} (=S ^{1.1}) (108)	VI (tertiary shifts connect the two statements of S). Diatonic with significant chromatic decoration. Dominant pedals	None secured; exposition ends on E (dominant of #vi: tonality of development). No closing zone
24	S ^{1.0} (34) S ^{1.1} (46) S ^{1.2} (54) S ^{1.3} (=S ^{1.2}) (86) S ^{1.4} (=S ^{1.1}) (102) transition (118) S ^{1.5} (126)	S ^{1.1} III (<i>Tranquillo</i>); gapped scale. Chords III: I, vi, iii. S ^{1.2} iii (<i>Vivo</i>); tonic pedal; modal S ^{1.5} III hemiola. Diatonic with some chromaticism.	None secured; closing zone S ^{1.5} is pre-echo of apotheosis in recapitulation
59	S ^{1.0} (53) S ^{1.1} (57) S ^{1.2} (79)	S ^{1.1} III. Pentatonic bass and figuration S ^{1.2} ♭V slower <i>pp</i> interlude, tonic pedal. Diatonic with some chromaticism	Evaded/weakened (inverted chords). A flat major (‘wrong key’): V ⁹ of A. Slower interlude forms closing zone, concluding with 7 bars of P-material. Tonic and dominant pedals. S ^{1.2} is pre-echo of apotheosis in recapitulation
88	S ^{1.1} (40) S ^{1.2} (58)	S ^{1.1} II Pentatonic/diatonic S ^{1.2} <i>ff</i> Added 6 th chords. Diatonic with some chromaticism	Evaded (inverted chords). (12-bar cadenza before development)
97	S ^{1.0} (38) S ^{1.1} (40) S ^{1.2} (72)	S ^{1.1} ♭VII (or #VI). 7 th /9 th chords S ^{1.2} ♭III. Rising chromatic melody over dominant pedal. Added 6 th chords	EEC: Bars 86-87 ♭III: V ¹³ – I D major (‘wrong key’)

Developments: selection and balance of materials

In terms of thematic choices for development sections, Turina's procedures are largely in keeping with Classical conventions.¹⁹ With the exception of Op. 3, developments open with a P-statement.²⁰ Hepokoski and Darcy state that the rotational character of a sonata is enhanced 'whenever a development section begins with a treatment of the primary theme.'²¹ The development of Op. 3 opens with materials recycled from earlier movements, including the 'swirling' figuration (Ex.

Example 7.5. Op. 3, development: 'El Vito' in inversion, bars 131-138

(Vif.)

¹⁹ Hepokoski and Darcy describe the referential plan of the exposition as a backdrop against which choices for the scheme of the development are to be measured: 'developmental treatments of previously heard themes both recall their original roles in the expositional layout and anticipate their future roles in that of the recapitulation.' *Elements*, 206.

²⁰ Ibid. This reflects the common eighteenth-century procedure of using the same modular order of events in the development as that of the exposition.

²¹ Ibid., 613.

6.19) and 'El Vito' in prime, and in inversion (Ex. 7.5), thus delaying the onset of P.²²

Hepokoski and Darcy highlight the technique of 'one theme writing over a space normatively occupied by another [as] a central aspect of Sonata Theory.'²³

In Hepokoski and Darcy's terms, Turina's sonatas feature 'half-rotational' developments,²⁴ in which 'individual modules from the exposition may be and usually are left out.'²⁵ Modular omissions are regarded by Hepokoski and Darcy as significant: 'It matters greatly whether it is P-, S-, or C- [closing-] material that is singled out for treatment [in the development]; whether P is left out altogether; whether new episodes are interpolated and where.'²⁶ Developments featuring P and TR are much more common than those containing S, according to Hepokoski and Darcy. The relative infrequency of the appearance of S

is related to its cadentially "sensitive" role in the exposition. To allude to S might be to call up connotations of its seeking the proper tonal "track" on the way to ESC (something that can normally happen only in a recapitulation). A tonic appearance of any S-module, however fleeting - something that almost never happens - would be doubly suggestive

²² Table 7.4 indicates the sequence of materials used in the development of Op. 3.

²³ Hepokoski and Darcy, *Elements*, 214. The authors continue: 'When an expectation is not realized, it may be blanked-out by something else, but in its absence it remains conceptually present. What writes over an expectation has a dual mode of experience. It exists as a sound in its own right, and it exists as a replacement for something that is not happening, a something whose absence must be related to the substitute's presence.'

²⁴ *Ibid.*, 207. The authors also refer to half-rotations as 'incomplete' or 'blocked' rotations. *Ibid.*, 217.

²⁵ *Ibid.*, 206. Conversely, a sonata that contains both P and S in each 'action-space' of exposition, development and recapitulation (such as the first movement of Albéniz's Piano Sonata in A, Op. 72) would be described as 'tri-rotational'.

²⁶ *Ibid.*, 207.

along these lines.²⁷

This confirms the rationale for the focus on P (and sometimes TR) and for the lack of S-material in Turina's development sections. The P-theme is generally placed first, in accordance with Classical conventions, and is assigned a more significant role in pursuing the sonata argument.²⁸

S is absent from the developments of Opp. 88 and 97, but the former includes, in addition to P-material, significant extensions of material from TR.²⁹ The development of Op. 59 is P-based, with only four bars devoted to S-material. In Classical terms, the most common procedure for the opening of a development was to re-state the P-theme 'in the same key (V) in which the exposition had just ended.'³⁰ Although the development of Op. 97 begins in V, the exposition ends in ♭III. With the exception of Op. 3, all of Turina's developments begin in a different tonality from that in which the exposition closes.³¹

²⁷ Hepokoski and Darcy, *Elements*, 205-206.

²⁸ Hepokoski and Darcy describe the function of P as 'that of initiating rotations,' and that 'the frequency of this gesture suggests the background presence of a rotational norm for development sections.' See *Elements*, 207.

²⁹ With reference to the late eighteenth-century sonata, Hepokoski and Darcy reflect that development sections based on P and TR are far more common than those based on S and C. *Ibid.*, 205.

³⁰ *Ibid.*, 207.

³¹ In Op. 3 the shift to the dominant of A minor at the close of the exposition is somewhat 'last-minute'.

Compared with its extended exposition (141 bars), the half-rotational, ternary (or palindromic) development of Op. 24 (Table 7.3) is relatively short (72 bars). Virtuoso P-statements frame the central idyllic interlude in A flat major (Ex. 6.7). The tonal focus is on i and bI, with much of the material in A minor resting on the

Table 7.3. Op. 24, structure of development section

Bars	Duration in bars	Tonality/theme	Harmony	Character
142-166	25	E minor (v) and resting on dominant of A minor (i): pedal point throughout. Based on P	Static	Energetic: mostly <i>ff</i>
167-193	27	A flat major (bI): idyllic episode. Phrygian bass line. Melody related to S ^{1.1}	Static	Static/lyrical largely <i>p</i> or <i>pp</i>
194-213	20	Link to recapitulation. On dominant of A minor. Chromatic rising sequences. Based on P	Dynamic	Energetic: crescendo from <i>ppp</i> to <i>ff</i>

dominant.³² Tonal flux and drama peak in the closing *Allegretto moderato* section, in which chromatically rising sequential fragments of P, with double-note oscillations, trills and sextuplet figures, provide dominant prolongation, with a clichéd structural glissando marking the approach of the recapitulation. As seen in Table 7.3, static harmony pervades much of this zone.

Turina's sonatas tend to avoid techniques of organic development: the typically static and 'mosaic' qualities arise from the juxtaposition and repetition of a limited

³² The same key relationships are explored in the exposition/development divide of Op. 3.

number of ideas, and from the use of pedal points, slower interludes, and slow harmonic rhythm. Newman summarises Turina's technique:

Measured against the prevailing sonata idea of his time Turina's sonatas as aesthetic wholes do not offer the same expected development of materials, compelling dynamism, or broad architecture. Instead one gets that more static feeling, typical in much Spanish music, of forever marking time or of always anticipating some sustained, developed section but never arriving at it.³³

The 'mosaic' character noted here also penetrates other 'action-zones' of the sonatas, such as the exposition of Op. 24, whose sectionalised character contains several changes of mood.³⁴

Turina's employment of tonalities placed a semitone apart also features in the development of Op. 59: III, II and (briefly) ♭II. A fleeting reminiscence of S-material leads into the *Lento* interlude prior to the recapitulation. The repetition of P-motives and non-melodic figuration confirms Powell's statement that 'practically no development occurs to speak of.'³⁵ This cellular, non-developmental approach is a feature common to all of Turina's piano sonatas. Approximately half of the development of Op. 88 is based on TR-material over pedal points, after which a cadenza provides the link to the recapitulation. Repeated P-motives at different pitch levels,

³³ Newman, *The Sonata since Beethoven*, 655.

³⁴ In the exposition of Op. 59, the static character stems from the constant repetition of dotted-rhythm and triplet patterns (P), and semiquavers (S), over pedal points (P and S). With a faster harmonic rhythm, the transition has a more dynamic quality. The contrasting episode, at the end of the exposition, restores the static character.

³⁵ Powell, 'The piano music of Joaquín Turina', 134.

interspersed with semiquaver figuration, form the brief development of Op. 97.³⁶ TR-material is briefly recalled, after which a repeated C⁹ chord, with hemiola, suggests the dominant of $\flat V$. The tritonal shift (from an implied F major to the tonic B major) is negotiated via chords E⁹ and F \sharp ⁹, with a whole-tone segment: C - D - E - F sharp.

In the finale of Op. 3, the cyclic construction imposes a more complex agenda than that of Turina's other piano sonatas. The fleeting developmental episodes set out a

Table 7.4. Op. 3, development episodes

Element	Start Bar	Duration in bars	Tonality
'Swirling' figuration from Variation 1 (movement 1)	124	7	$\sharp vi$
'El Vito' theme (inversion)	131	8	$\sharp VI$
'El Vito' (prime)	139	12	Tonal flux
P	151	4	V
'El Vito'	155	12	$\sharp iv$
P	167	10	$\sharp i$
TR	177	16	$\flat II$ and I/i

variety of metres and tonalities, with themes recycled from previous movements

(Table 7.4).³⁷ Turina strikes a balance between P (14 bars) and TR (16 bars), but

longer statements of 'El Vito' (20 + 12 bars) ultimately give the latter a dominant role,

³⁶ Powell, 'The piano music of Joaquín Turina', 134. The development begins at bar 90 with a P-restatement. Iglesias differs from the present study in placing the start of the development at bar 61. See *Joaquín Turina*, iii, 417. At this point, however, S-material is repeated in III (D major). The use of double barlines clearly indicates the sectional divisions (and subdivisions) of the movement.

³⁷ Turina's score annotations read: 'Development. Previous fragments. Progression to distant keys.' *Sonate romantique*, 24, bar 124.

thus laying the foundations for its final and majestic appearance in the apotheosis-coda (Ex. 6.18).

Recapitulations

The ultimate destination (or *telos*, as described by Hepokoski and Darcy) of a sonata movement is the ESC, 'the goal towards which the entire sonata trajectory has been aimed.'³⁸ The Classical 'first-level default' is that thematic material appearing outside the tonic key in the exposition returns in the tonic key in the recapitulation, thus 'resolv[ing] the tonal tension originally generated in the exposition.'³⁹

Turina's piano sonatas all share the concept of a reinforced 'new start after the harmonic interruption typically found at the end of the development', namely, that the recapitulation begins with a P-restatement in the tonic.⁴⁰ Tonal resolution is achieved in four out of the five sonatas: recapitulation S-themes appear in the tonic, or tonic major in the case of the minor-mode sonatas. Exceptionally, in the recapitulation of Op. 97 the P-theme appears conventionally in I, but the S-theme returns in IV, the tonality in which the sonata ends.

Economies of scale in P-TR zones are a typical feature of Turina's recapitulations, in which one of three options is exercised. The first entails fewer repetitions of P and omits TR (Op. 24). The second is to maintain the same (Op. 97), or

³⁸ Hepokoski and Darcy, *Elements*, 232.

³⁹ *Ibid.*, 19.

⁴⁰ *Ibid.*, 231.

slightly reduced (Op. 3), comparative length of P in exposition and recapitulation, but to omit TR. The final option is to duplicate P-statements from exposition to recapitulation, but significantly to abridge or amend TR in the recapitulation (Opp. 59 and 88). In the former sonata, 16 bars of exposition TR are reduced to six in the recapitulation; in the latter, the recapitulation TR consists of six bars, reduced from 23 bars in the exposition. Hepokoski and Darcy state that the rationale for curtailing the recapitulation TR is ‘probably with the expressive intention of hastening toward the essential generic moment, S and the ESC.’⁴¹ In addition, at this stage of the sonata process the TR no longer has a modulatory function. For Hepokoski and Darcy, the ESC, marked by the arrival of a PAC in the tonic key, represents ‘the most significant event in the sonata, [at which] the presence of the tonic becomes finally secured as real rather than provisional.’⁴²

Apart from some internal adjustments in Opp. 3 and 24, Turina’s recapitulations reflect the Classical tendency to restate, in the same order, the rhetorical materials of the exposition.⁴³ The recapitulations of Opp. 59, 88 and 97 duplicate the exposition P-statement, with identical dynamic level and texture.⁴⁴ In Op. 3, however, the opening P-statement is modified in dynamic, texture and tessitura: a static, pedal-based and lyrical

⁴¹ Hepokoski and Darcy, *Elements*, 236.

⁴² Ibid., 232. The authors also stress that the onset of S in the recapitulation acts as the ‘crucial agent of generic realization, driving the sonata toward the “moment of truth” [the ESC,] within the composition.’

⁴³ Ibid., 233.

⁴⁴ Hepokoski and Darcy refer to ‘bar-for-bar restatements [between exposition and recapitulation] as *correspondence measures*.’ Ibid., 239.

Example 7.6. Op. 3, recapitulation P-theme, bars 193-197



treatment of P (Ex. 7.6) provides a significant contrast to the bold, restless and driving character that marked its first appearance in the exposition (Ex. 6.17), thus diluting Hepokoski and Darcy's notion of a 'reinforced new start.'⁴⁵ P-statements in the exposition of Op. 3 reduce progressively from *ff* to *pp*; the reverse is the case in the recapitulation. As with Op. 97, TR is omitted, and S arrives after a diminuendo. The finale of Op. 3 is significantly extended by a discursive 'final development' and

Table 7.5. Op. 3, comparison of exposition and recapitulation

Zone	Exposition bars	Recapitulation bars
P	40	35
TR	14	-
S	35	35
Theme of variations; 'final development' (in #III)	-	21
P 'in transition' ⁴⁶	-	10
Coda: 'El Vito' (in i/I)	-	38
Total	89	139

⁴⁵ In a later P-restatement Turina restores the original textures and dynamic level of the exposition P-theme.

⁴⁶ 'Final development' and 'first theme in transition' are Turina's score annotations. *Sonate romantique*, 28, bar 263, and 29, bar 284 respectively.

apotheosis-coda, featuring the recycled variation theme, a repeat of P, and the ‘El Vito’ melody (Table 7.5). The *parageneric* space beyond S in the recapitulation occupies 69 bars, similar to the combined length of exposition P and S (75 bars) and the combined length of recapitulation P and S (70 bars), showing strong evidence that this is an end-weighted movement.

Turina also reconfigures the order of materials in Op. 24. In accordance with Classical expectations, the recapitulation begins with a P-restatement, but the original five-bar exposition statement is replaced by the louder and more energetic version that forms the final segment of the P-zone (bars 18-22). This setting is more densely scored (Ex. 7.7), with a faster harmonic rhythm than its pedal-based presentation in the

Example 7.7. Op. 24, recapitulation P-theme, bars 214-217



exposition (Ex. 6.15). The order of segments in the exposition, 1, 2, 3 and 4, is modified in the recapitulation to 4, 3, 1 and 2, giving a partially palindromic scheme. The dynamic power is weighted towards the end of P in the recapitulation, interspersed with quieter dynamic fluctuations. As with the other sonatas, there is a more powerful drive to climax towards the end of S. Table 7.6 provides a comparative breakdown of the P-modules of exposition and recapitulation. In the recapitulation, economies of scale are employed in both P- and S-zones. The exposition presentation of P is

Table 7.6. Op. 24, P-modules

Exposition			Recapitulation		
Module	Start bar	Duration in bars	Module	Start bar	Duration in bars
P ^{1.0} preparatory module	1	2	P ^{1.4}	214	5
P ^{1.1}	3	5	P ^{1.2} link (P ^{1.2.2} and P ^{1.2.1})	219	4
P ^{1.2} link (P ^{1.2.1} and P ^{1.2.2})	8	4	P ^{1.3}	223	6
P ^{1.3}	12	6			
P ^{1.4}	18	5			
Total		22	Total		15

shortened by about one-third in the recapitulation; the opening vamp (P^{1.0}) and the sustained chords forming the preparatory *tranquillo* module (S^{1.0}) are jettisoned. Omitting TR in the recapitulation, P^{1.3} connects directly with the S-zone, which is significantly condensed to approximately two-thirds of its original length. Each S-module is presented only once, forming a trimodular S-zone with a four-bar link between second and third modules. Table 7.7 indicates the changes to the order and length of the recapitulation S-modules, in parallel with the exposition layout of S. A more expansive approach is evident in the exposition, in which the musical ideas are stretched across a broader timeframe, with an introductory passage and two links, and a palindromic repetition scheme. Variations in tempo and metre, characteristic of the exposition S-zone, are replaced in the recapitulation by a consistent *Vivo* tempo and 3/8 metre throughout, with cross-rhythms in 2/8 for the transformed S^{1.1} module (Ex. 8.4). A single link passage and a more economical modular structure transform the recapitulation S-zone into a rhythmically taut unit, with a higher emotional

Table 7.7. Op. 24, S-modules

Exposition				Recapitulation			
Module	Start bar	Dynamic marking	Duration in bars	Module	Start bar	Dynamic marking	Duration in bars
S ^{1.0} <i>Tranquillo</i>	34	<i>pp</i>	12	S ^{1.2} <i>Vivo</i>	229	<i>ff</i>	22
S ^{1.1}	46	<i>p</i>	8	S ^{1.1} <i>Tranquillo</i>	251	<i>mf</i>	16
S ^{1.2} <i>Vivo</i>	54	<i>pp</i>	32	Link (hemiola)	267	<i>cresc. molto</i>	4
Link (cadenza)	85	<i>p</i>	1	S ^{1.5}	271	<i>ff</i>	24
S ^{1.3} (=S ^{1.2})	86	<i>pp</i>	16	Total			66
S ^{1.4} (=S ^{1.1})	102	<i>p</i>	16				
Link (hemiola)	118	<i>p</i>	8				
S ^{1.5}	126	<i>p</i>	16				
Total			109				

temperature and increased dynamic levels that drive the music towards the ecstatic climax in the final module. As with the close of Op. 3, there is a gradual decrease in dynamic level, but, after a hauntingly nostalgic reference to the S^{1.1} melody (Ex. 6.5), the 17-bar coda of Op. 24 ends triumphantly *ff* with a clichéd glissando and block chords.

8 - APOTHEOSIS: CHOPIN, DEBUSSY AND TURINA

In keeping with the Romantic concept of 'end-weighted' musical structures, and following the precedents of Beethoven, Chopin and Liszt, all five of Turina's sonata-form movements for piano feature apotheosis-endings. Addressing structural parallels in the music of Franck, d'Indy and Debussy, this chapter also focuses on the close stylistic connections between the first movement of Turina's *Sanlúcar de Barrameda*, Op. 24, and Debussy's extended piano work, *L'isle joyeuse*.

Edward Cone describes apotheosis as

a special kind of recapitulation that reveals unexpected harmonic richness and textural excitement in a theme previously presented with a deliberately restricted harmonization and a relatively drab accompaniment. The clearest example is probably the reprise of the chief theme of [Chopin's] Polonaise-Fantasy.... This is Chopin's version of what, in Liszt and Wagner, becomes the thoroughgoing method of theme-transformation[.]¹

Cone also refers to the process, employed by Chopin, in which a secondary theme is assigned a heightened sense of importance at the end of a work, and becomes the subject of apotheosis, for example in the Fourth Ballade.² Samson summarises Chopin's narrative technique in the First, Third and Fourth Ballades:

The earlier stages are deliberately kept at a low temperature and tension is built gradually but inexorably towards the final moments when the tonic is reaffirmed in a moment of catharsis.³

¹ Edward T. Cone, *Musical Form and Musical Performance*, (New York and London: W. W. Norton and Company, 1968), 84.

² Ibid., 86. Chapter 7 of the present study draws attention to the vitally important role of S in the sonata process.

³ Samson, *Chopin: The Four Ballades*, 75.

In discussing Chopin's handling of apotheosis in the Fourth Ballade, Michael Klein refers to the distance, both temporally and tonally, between the initial presentation of the secondary theme and its role in the apotheosis: 'the theme's temporality speaks of the distant and ideal past, before the fall, long before the catastrophe.'⁴ The S-theme is presented initially in IV, reappearing towards the end of the work as apotheosis-theme in VI; a discursive coda follows in i. Klein observes that 'in Chopin's narrative forms, the flat submediant is often a sign that the affective end will be a tragic one.'⁵ Darcy describes the technique of assigning increasing importance to a musical idea within a sonata structure:

It sometimes happens that a brief motivic gesture or hint planted in an early rotation grows larger in later rotations and is ultimately unfurled as the telos, or final structural goal, in the last rotation. Thus the successive rotations become a sort of generative matrix within which this telos is engendered, processed, nurtured and brought to full presence.⁶

On the premise that the Fourth Ballade reflects certain procedures of sonata form, tonal resolution is achieved beyond sonata-space, as in the cases of Beethoven's *Egmont* Overture and Turina's *Sonata romántica*. In the finale of the latter work,

⁴ Michael L. Klein, 'Debussy's *L'Isle joyeuse* as Territorial Assemblage', *19th-Century Music*, Vol. 31, No. 1 (2007), 38.

⁵ Ibid., 39. Klein alludes here to the minor-mode endings of the First and Fourth Ballades. In the apotheosis-coda of Op. 3, Turina seems constrained by the minor mode of 'El Vito', but the tonic major soon takes over and closes the work. Although Klein adds: 'We cannot trust the flat submediant in a narrative hoping for a bright conclusion,' this claim is refuted by the examples of the *Egmont* Overture and Turina's Op. 3.

⁶ Warren Darcy, 'Rotational Form, Teleological Genesis, and Fantasy-Projection in the Slow Movement of Mahler's Sixth Symphony', *19th-Century Music*, Vol. 25, No. 1 (2001), 52.

triumphant statements of the first-movement variation theme (Ex. 8.1) and ‘El Vito’ (Ex. 6.18) are juxtaposed in the ‘final development’ and apotheosis-coda; this extended conclusion resolves the tonal tension and completes the generic frame of the work.⁷

Example 8.1. Op. 3, conclusion of finale: variation theme, bars 263-270



In the final movement of d’Indy’s Piano Sonata in E, Op. 63, the recapitulation S-theme cadences in the ‘wrong’ key (G major); an extended passage then takes the music on a tonal excursion, juxtaposing fragments of the main cyclic theme and the P-theme of the finale.⁸ In deference to Franck, and emulating the conclusion of the *Prelude, Chorale and Fugue*, which interweaves the themes of all three sections, d’Indy’s sonata combines the final appearance of the main cyclic theme with the P-theme of the finale in an exultant *fff* chorale-like presentation in the tonic. Sustained chords in a quiet

⁷ The first movement opens with ‘El Vito’ followed by the variation theme; these events are reversed in the conclusion to the finale.

⁸ D’Indy describes this as a ‘final development’. See *Cours de composition*, vol. 2, pt. 1, 431.

dynamic framework contribute to the dissolving ending of d'Indy's sonata, a technique emulated by Turina in the *Sonata romántica*.

L'isle joyeuse and *Sanlúcar de Barrameda*

Turina's personal library included a number of Debussy's piano works, for example the *Images*, *Estampes* and *Préludes*.⁹ Although *L'isle joyeuse* is absent from his collection, it is highly probable that he would have heard the work whilst studying in Paris.¹⁰ Significant parallels can be drawn between the stylistic features and dramatic trajectories of *L'isle joyeuse* and the first movement of Turina's *Sanlúcar de Barrameda*. Featuring a drive to an ecstatic climax, both works demonstrate the concept of teleological genesis: as in Chopin's Fourth Ballade, a quieter secondary theme is selected for apotheosis. Other sonata movements by Turina also exemplify this technique: P-themes are presented in a modal context, and ecstatic diatonic outbursts occur in S-zones towards the ends of expositions and recapitulations.¹¹

Early statements of whole-tone, chromatic and modal ideas in *L'isle joyeuse* give way to pure diatonicism at the apotheosis. In plotting the course of the work, Roy Howat indicates that

⁹ Inventario manuscrito de la biblioteca particular de Turina. Están ordenados alfabéticamente. <http://digital.march.es/turina/en/fedora/repository/jt%3A35784>, accessed 14 January 2013.

¹⁰ *L'isle joyeuse* was composed between 1903 and 1904; Viñes gave the premiere in Paris in February 1905.

¹¹ Turina's technique of dramatising a quieter secondary theme on its repeat occurs, for example, in Op. 59. The exposition S^{1.2} module (Ex. 6.3), originally in $\flat V$, reappears in I as apotheosis near the end of the movement (bar 183).

the contrasts of mode between the dynamic peaks and their respective approaches ... gradually dissolve.... This comprehensive disintegration is so thorough that the return of whole-tone and Lydian elements, juxtaposed in the last part of the coda ... can no longer threaten the outcome: the disruptive power of the chromaticism appears to have been completely exorcized in this piece's extraordinary version of a recapitulation.'¹²

In both *L'isle joyeuse* and *Sanlúcar de Barrameda* the diatonic climax arrives in A major, at a fast tempo and in 3/8 time, with tonic pedal points underscoring the tonality, and with emphatic second-beat accents. The climax of Debussy's work (Ex. 8.3) coincides

Example 8.2. Op. 24, exposition: S^{1.5} closing module, bars 126-133



with the arrival of the coda; Turina's apotheosis (Ex. 8.4, bar 271) dramatises in I the peaceful S-module (S^{1.5}) that appeared in III at the close of the exposition (Ex. 8.2). In his analysis of *L'isle joyeuse*, Klein notes the disappearance, in the coda, of the Lydian fourths that characterised both the primary theme and the initial presentation of the secondary theme: the emphasis shifts to the diatonic *second* part of the secondary theme (Ex. 8.5)¹³ A similar undulating accompanying figuration to Debussy's appears

¹² Roy Howat, *Debussy in Proportion* (Cambridge: Cambridge University Press, 1983), 61.

¹³ Klein, 'Debussy's *L'Isle joyeuse* as Territorial Assemblage', 36. Ex. 8.6 shows the Lydian fourth (D sharp).

Example 8.3. Debussy, *L'isle joyeuse*, apotheosis with lead-in, bars 212-228

(Plus animé)

The musical score is written for piano and consists of four systems of staves. The first system shows a lead-in with a *mf* dynamic. The second system features a *f* dynamic and a *Un peu cédé* marking. The third system includes a *più f* marking and a *très en dehors* marking. The fourth system features a *ff* dynamic. The score is in G major and 3/4 time.

Example 8.4. Op. 24, apotheosis with lead-in, bars 251-274

The musical score for Example 8.4, Op. 24, bars 251-274, is presented in six systems. The time signature is 3/8. The piano part (left staff) features a continuous eighth-note accompaniment, with occasional triplets and a final section of chords. The vocal part (right staff) includes a melodic line with triplets and a final section of sustained notes. The score is marked with *mf sempre exaltando* and *cresc. molto*.

System 1: Piano part begins with a triplet of eighth notes. The vocal part has a triplet of eighth notes. The piano part is marked *mf sempre exaltando*.

System 2: Similar to System 1, with a triplet of eighth notes in the piano part and a triplet of eighth notes in the vocal part.

System 3: Similar to System 1, with a triplet of eighth notes in the piano part and a triplet of eighth notes in the vocal part.

System 4: The piano part has a triplet of eighth notes. The vocal part has a triplet of eighth notes. The piano part is marked *8va* (octave up).

System 5: The piano part has a triplet of eighth notes. The vocal part has a triplet of eighth notes. The piano part is marked *8va* (octave up).

System 6: The piano part has a triplet of eighth notes. The vocal part has a triplet of eighth notes. The piano part is marked *8va* (octave up).

Example 8.5. Debussy, *L'isle joyeuse*, secondary theme, bars 67-83

♩=♩ Un peu cédé. Molto rubato

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The key signature is D major (two sharps) and the time signature is 3/8. The tempo/mood is indicated as 'Un peu cédé. Molto rubato'. The first system begins with the instruction 'p ondoyant et expressif' and features a wavy line above the right hand and a '5' below the left hand. The second system continues the wavy line. The third system includes the instruction 'più p' and features a wavy line above the right hand. The fourth system includes the instruction 'p' and features an '8' above the right hand. The score is written for piano with a grand staff (treble and bass clefs) and includes various musical notations such as chords, arpeggios, and dynamic markings.

in the recapitulation S^{1.1} module (Ex. 8.4) that precedes Turina's apotheosis.¹⁴ Whilst Debussy prolongs a tonic pedal point beneath the secondary theme, Turina increases harmonic tension and expectation of the tonic by reiterating the dominant pedal through part of S^{1.2} (8 bars) and throughout S^{1.1} (20 bars).¹⁵ In addition to employing added-note harmonies, Turina's S^{1.1} recapitulation melody and the first presentation of Debussy's secondary theme share a similar tessitura, and both have a recognisable arch shape, closing with falling fourths.

Connections between these two works are further strengthened by the use of hemiola as a means of generating tension towards the climax.¹⁶ In addition, both works employ harmonic techniques that dramatise the diatonic arrival of the apotheosis: Turina emulates Debussy in using six bars of whole-tone melody and harmony over a dominant pedal (Ex. 8.4, bars 265-270). Reserving the diatonicism for the coda, Debussy's lead-in uses chromatic harmony: after whole-tone figurations, reiterations of D minor (iv) and E flat major (♭V) chords are superimposed on an inverted tonic pedal. The overarching harmony in the six bars preceding the arrival of apotheosis is ♭VI⁹.

In keeping with the Romantic concept, the trajectories of *L'isle joyeuse* and *Sanlúcar de Barrameda* reserve the highest emotional temperature for the close of the

¹⁴ With reference to *L'isle joyeuse*, Klein states that the quintuplet figurations accompanying the initial presentation of the secondary theme hint at a pentatonic collection. See 'Debussy's *L'Isle joyeuse* as Territorial Assemblage', 34-35. The notes (A, E and F sharp) outline an added sixth, a chord that Turina employed frequently.

¹⁵ Recapitulation S^{1.2} begins at bar 229; S^{1.1} follows at bar 251. A tonic pedal in III underpins all of the exposition S-modules.

¹⁶ Ravel also used hemiola at the close of both second and final movements of the *Sonatine*.

work. In terms of temporal placing, the moment of apotheosis occurs in both works at an almost identical point: 17/20ths of the way through; the textural layout and dynamic levels are also remarkably similar.¹⁷ In Turina's sonata the dynamic level subsides towards the coda, the final seven bars returning to *ff*. Debussy's coda shows a consistent increase in dynamic level, with the concluding flourish marked *fff*.

Although not artistically aligned with Franck, Klein suggests that Debussy

could have acquired a model for apotheosis from the French School that leads through Franck to d'Indy, for whom the victorious return of a chorale theme near the end of a large programmatic work is practically an obligation.¹⁸

Franck's use of the major-key 'peal of bells' effect as closing gesture is exemplified in the *Prelude, Chorale and Fugue*, the *Symphonic Variations* and in the finale of the Violin Sonata. The diatonic coda of the *Prelude, Chorale and Fugue* transforms and reiterates the first phrase of the chorale theme in an energetic, *fff* presentation, shaking off the minor mode and slow tempo of the chorale's initial appearance. The codas of the Violin Sonata and the *Symphonic Variations* are characterised by repetitions of a descending stepwise figure of four notes.¹⁹

¹⁷ Four of Turina's sonata-form movements for piano show remarkable similarity as regards the temporal placing of climax, expressed here as percentages: Op. 3: 88%; Op. 24: 85%; Op. 59: 88%; Op. 88: 82%.

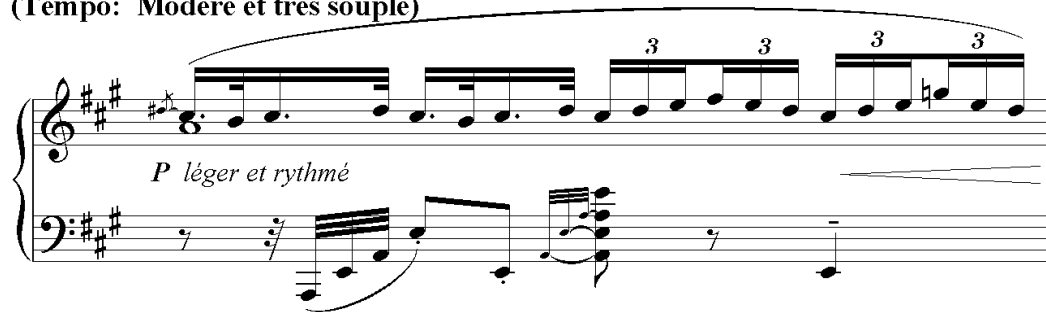
¹⁸ Klein, 'Debussy's *L'Isle joyeuse* as Territorial Assemblage', 38-39. As demonstrated earlier, d'Indy's Op. 63 Piano Sonata closes with a 'victorious return' in which the main cyclic 'chorale' theme of the work is combined with the P-theme of the finale.

¹⁹ The four-note pattern that features in the conclusion to the *Symphonic Variations* is a transformation of the piano's opening motif.

Although he had minimal contact with Spain, Debussy wrote a number of piano pieces revealing typically Spanish traits, for example the habanera-ostinati and guitar-like strumming in ‘La Soirée dans Grenade’ (*Pagodes*), ‘La Puerta del Vino’ (*Préludes*) and the two-piano work, *Lindaraja*.²⁰ The left-hand flourishes supporting the primary theme of *L’isle joyeuse* (Ex. 8.6) also connect with the Spanish guitar tradition; the

Example 8.6. Debussy, *L’isle joyeuse*, opening of main theme, bar 9

(Tempo: *Modéré et très souple*)



Spanish character is also reflected in the use of a modal and largely stepwise melody (with sharpened fourth and flattened seventh degrees) and insistent dotted and triplet rhythms, features that are also characteristic of Turina’s musical language.

²⁰ With regard to Spanish features, Falla described the Scherzo of Debussy’s String Quartet as ‘one of the most beautiful Andalusian dances ever written.’ Manuel de Falla, ‘Claude Debussy and Spain’, in *On Music and Musicians*, trans. David Urman and J. M. Thomson, (London and Boston: Marion Boyars, 1979), 42.

9 - TRADITION, NATIONALISM AND MODERNISM

This chapter examines the background to Spanish nationalism and its development in Paris; it also notes the diverging standpoints of Falla and Turina, two of Spain's leading composers of the early twentieth century. Influenced initially by Debussy, Ravel and Dukas, Falla's musical style underwent a radical shift, whereas Turina maintained a relatively consistent position, combining regional characteristics within established universal genres and forms. The juxtaposition of national and universal aspects was an issue that confronted Turina throughout his creative life, although many considered that he had successfully achieved reconciliation.¹

The need for a cultural identity in Spain, Carl Dahlhaus explains, was politically motivated: it arose from the aftermath of the Spanish-American war of 1898.² Also, as discussed in Chapter 2, musical conditions were far from ideal for Spanish composers to establish domestically a national school that distanced itself from the influence of the zarzuela. It is unsurprising, therefore, that significant numbers of artists and musicians were drawn from Spain to the cultural diversity and receptiveness of Paris, where, for example, 'Falla discovered the advantage of selling his background as cultural "difference"'.³ With regard to folk music, Samson observes that Pedrell's pupils 'began

¹ García del Busto refers to Turina's loyalty to his dual status of Andalusian and 'Scholiste'. *Turina*, 30

² Carl Dahlhaus, *Nineteenth-Century Music*, trans. J. Bradford Robinson (Berkeley and Los Angeles: University of California Press, 1989), 40.

³ Llano, *Whose Spain?*, 151. The author adds, 'Not only would the "peripheral" nations attract more appeal of their "difference" or "exoticism" but, more importantly, they would not be perceived as vying for cultural hegemony.' *Ibid.*, 36.

to attract attention in major European centres.’ Samson also notes that contemporary French music played a pivotal role in ‘releasing native creativity from a dominant neighbouring tradition.’⁴ Collet credited the establishment of a Spanish national school to the support, guidance and encouragement of French musicians, suggesting that “Spanish music” was a nineteenth-century French discovery to which Spanish composers began contributing only in the twentieth century.’⁵ The diversity of musical output in Paris made an impact on Turina, as documented in his concert reviews and articles written for the Spanish press. Critical acceptance of Spanish composers by French audiences, Llano argues, could depend upon whether or not those composers met the standards of ‘Spanish’ music set by Chabrier, Lalo, Rimsky-Korsakov, Debussy and Ravel. He continues: ‘Had Falla wanted to emulate his French or European counterparts ... he would have had no guarantees of earning critical acclaim.’⁶ The impact of Albéniz’s music in France was sufficient for him to be recommended for the award of the *Légion d’honneur*.⁷ Michael Christoforidis refers to Albéniz’s ‘artistic consecration’, after which ‘Spanish musical nationalism became reliant on French

⁴ Jim Samson, ‘Nations and Nationalism’, in Jim Samson (ed.), *The Cambridge History of Nineteenth-Century Music* (Cambridge: Cambridge University Press, 2002), 595.

⁵ Llano, *Whose Spain?*, 37. Turina appeared to be exasperated by Collet’s claim that, ‘except for Albéniz, Spanish music did not exist.’ Turina responded: ‘Has [Collet] taken Falla and myself for a couple of Russian coffee merchants?’ Joaquín Turina, ‘París’, in *Revista Musical (Bilbao)*, Year III, No. 4, April 1911, reprinted in Morán (ed.), *Joaquín Turina Corresponsal en París*, 44.

⁶ Llano, *Whose Spain?*, 147.

⁷ Clark, *Isaac Albéniz*, 265. The award was recommended by Debussy, Fauré, Dukas and d’Indy.

publication and critical approbation for its international recognition.⁸ Christoforidis adds that Turina was keen to defend Falla's, and his own, Andalusian roots against the domination of Catalan musicians in Paris.⁹ Llano summarises Collet, who 'construes Paris as Spain's only access to the European cultural arena.'¹⁰

Turina's writings suggest that the polarised positions of the Schola Cantorum and the Conservatoire permeated the thoughts of composers, critics and public alike, to the extent that if one of his own works was to be performed he hoped that the reviewer would be 'pro-Schola'.¹¹ The two musical societies in Paris reflected the views of the opposing camps, but Turina did not become involved in the political differences between the Schola and the Conservatoire.¹² Although the artistic group 'Les Apaches' was staunchly pro-Debussy, its membership nevertheless 'represented a spectrum of

⁸ Michael Christoforidis, "Invasion of the Barbarians: Spanish Composers and Challenges to Exoticism in *Belle-époque Paris*", *Context: Journal of Music Research*, No. 29/30 (2005), 113. <http://search.informit.com.au/documentSummary;dn=505679614189455;res=IELHSS>, accessed 12 February 2013.

⁹ Ibid., 114. Although Catalan by birth, Albéniz was deemed an exception: Turina considered him to have an 'Andalusian soul'. Turina, 'Desenvolvimiento de la Música Española', 7.

¹⁰ Llano, *Whose Spain?*, 41.

¹¹ Turina, 'París', in *Revista Musical, (Bilbao)*, Year II, No. 5, May 1910, reprinted in Morán (ed.), *Joaquín Turina Corresponsal en París*, 30-31.

¹² The Société Internationale de Musique (Paris section) was inaugurated in 1914 by Ravel as a breakaway organisation from the pro-d'Indy Société Nationale de Musique. Turina was invited to sit on the committee of the former group.

political, social, religious, and musical differences.¹³

Whilst at the start of Falla's and Turina's careers the concert music of central Europeans dominated the realm of *universalismo*,¹⁴ the move away from Andalusian-orientated music later in Falla's career led him to embrace aspects of neo-Classicism, with pared-down instrumental forces and textures, together with references, for example, to sixteenth-century Spanish music.¹⁵ The exiled Spanish composer Julián Bautista observed that

it is curious that Falla, in order to universalize himself, finds his authentic Spanish personality and then Castilianizes his style: it is rectilinear, dry, geometric. His Andalusian side disappears. It is presented denuded of sensualism. Because the essential characteristic of Castile is not the sensual nor the exuberant, nor the nostalgic: it is the severe, muscular, and sober.¹⁶

Hess regards the shift in Falla's musical style as part of a process through which he became a 'universal' composer in order to seal his reputation.¹⁷ Attending a

¹³ Jann Pasler, 'A Sociology of the Apaches: 'Sacred Battalion' for *Pelléas*', in *Berlioz and Debussy: Sources, Contexts and Legacies: Essays in honour of François Lesure*, Barbara L. Kelly and Kerry Murphy (eds.), (Aldershot: Ashgate Publishing Ltd., 2007), 161. Pasler suggests that not all of its members were 'anti-Schola': several maintained positive connections with the Schola, particularly Viñes.

¹⁴ Carol A. Hess, 'Manuel de Falla and the Barcelona Press: *Modernismo, Universalismo, and the Path to Neoclassicism*', in Dru Dougherty and Milton Azevedo (eds.), *Multicultural Iberia: Language, Literature, and Music*, (University of California: Berkeley, 1999), 212. <http://escholarship.org/uc/item/53p1j36j>, accessed 14 November 2013.

¹⁵ This parallels the French interest in composers such as Rameau and Couperin. See Llano, *Whose Spain?*, 145-146. The move in Falla's style to a neo-Classical vein has caused some disagreement regarding the "Spanishness" of his later music.

¹⁶ Julián Bautista, quoted in Clark and Krause, *Federico Moreno Torroba*, 31.

¹⁷ Hess, 'Manuel de Falla and the Barcelona Press', 212.

performance of Falla's neo-Classical Harpsichord Concerto, Stravinsky wrote enthusiastically of Falla's stylistic development: 'He has ... deliberately emancipated himself from the folkloristic influence under which he was in danger of stultifying himself.'¹⁸ Unlike Falla, Turina remained untouched by radically new music, his compositional style suggesting a rejection of the majority of contemporary innovations.¹⁹ Turina considered that there was a sense of disorientation in music written after the First World War: 'In the midst of this disorientation, which is reflected, with considerable personal egoism, in polytonal acrobatics, one idea stands out with total clarity [:] that of internationalising new music.'²⁰ Turina also alluded to his antipathy to such 'universalism', stating that 'Debussy ... broke away bravely from the device of academic neo-Classicism.'²¹ Aspects of Impressionism, inherited from both Albéniz and Debussy, were evidently more conducive to Turina's mode of composition.

Turina's conception of the 'universal' was founded on genres and forms inherited from the Austro-German tradition, such as the prelude, fugue, suite, fantasia

¹⁸ Stravinsky, quoted in Hess, 'Manuel de Falla and the Barcelona Press', 221. The Harpsichord Concerto was composed in 1926. Falla, a Catholic mystic, distanced himself from *andalucismo*, and turned towards what was considered by the Franco regime to be an 'acceptable form of modernism'. See Eva Moreda-Rodríguez, 'A Catholic, a Patriot, a Good Modernist: Manuel de Falla and the Francoist Musical Press', *Hispanic Research Journal* Vol. 14 No. 3 (2013), 212-226.

¹⁹ Turina was uncompromising in his criticism of modern music: 'The victory of our soldiers has swept away, at least in music, all the modernist mess, but, in doing so, it has created a void that must be filled as soon as possible.' Turina, quoted in Moreda-Rodríguez, 'Francoism and the Republican Exiles', 156.

²⁰ Turina, 'Música Española Moderna', 175.

²¹ Turina, 'Desenvolvimiento de la Música Española', 6.

and sonata.²² Certain harmonic procedures in the *Sonata romántica* reveal Wagnerian influences on Franck, in turn filtered through d'Indy. Reviewing a work by Conrado del Campo, Turina described it as 'having been influenced by Franck, but is that a defect? Perhaps it is by the French who always want local colour when they listen to Spanish music. As far as I am concerned I prefer the influence of Franck to any other.'²³ Many of Turina's works depend on established structures, such as sonata form, variation, ternary and cyclic designs, and, in the case of sonata-form movements, on tonal hierarchies that largely reflect the norms established by the early nineteenth century. In Turina's sonata-form movements for piano the 'national' is juxtaposed with the 'universal' (or 'periphery' with 'centre'), in that the nationalistic elements, particularly the use of modal P-themes, give way to S-themes that emphasise 'universal' diatonicism. Dahlhaus writes that 'in its basic features, compositional technique remained universal until Debussy's inconspicuous and Schönberg's spectacular musical revolutions.'²⁴ While some would regard nationalism and universalism as representing opposing camps, Dahlhaus views the former 'as a means, not a hindrance, to universality. Nor was a strong national tint ... necessarily an obstacle to international recognition: indeed, it was almost the vehicle.'²⁵ Samson describes nationalism as 'the

²² Hess cites 'the European classics, including French and Italian opera, Beethoven symphonies, and Wagner' as representing *universalismo*. 'Manuel de Falla and the Barcelona Press', 212.

²³ Turina, 'París' (April 1911), 45.

²⁴ Dahlhaus, *Nineteenth-Century Music*, 35.

²⁵ *Ibid.*, 37.

essential agent of a musical ‘awakening’ round the edge of Europe, but once awakened the music very soon entered the wider world.’ He continues:

National ‘schools’ tend by their nature to have a limited lifespan, developing from the particular towards the universal, and preserving their vitality only when the two are held in balance.²⁶

According to José-Luis Turina, the composer’s grandson, an ideal synthesis was created in Turina’s ‘abstract’ works by the ‘mixture of large quantities of Spanish inspiration and a rigorously European compositional technique.’²⁷

Turina’s defining meeting with Albéniz in Paris is widely regarded as a turning point in the former’s career: he accepted the need to embrace a more nationalistic (or, specifically, regional) outlook in his compositions, and set out to compose ‘Spanish music with vistas towards Europe.’²⁸ From José-Luis Turina’s perspective, ‘the elevation of the Spanish elements beyond mere superficiality subjugates the severity of the academic approach.’²⁹ It is important to note, however, that Turina had already composed works in a Spanish idiom before moving to Paris.³⁰ Refuting the popular interpretation that the composer’s “development” from formalism to nationalism was a

²⁶ Samson, ‘Nations and Nationalism’, 598.

²⁷ José-Luis Turina, ‘La música abstracta de Joaquín Turina’, article published in the first supplement “Culturas” of the *Diario de Sevilla*, 4 March 1999. <http://www.joseluisturina.com/ingles/escrito18.html>, accessed 30 January 2014.

²⁸ Sopeña, *Joaquín Turina*, 41.

²⁹ José-Luis Turina, ‘Academicismo y libertad formal en la música para guitarra de Joaquín Turina’. Conference of the Valencia Guitar Society, 23 October 1999. <http://www.joseluisturina.com/escrito21.html>, accessed 21 December 2013. Fugal, sonata and cyclic procedures feature in the Piano Quintet Op. 1.

³⁰ A list of early piano works is provided in Morán, *Joaquín Turina*, 518.

means of distancing himself from the influence of the Schola Cantorum, Llano suggests that the procedures learned at the Schola left a permanent imprint on Turina's style.³¹ Although José-Luis Turina implies that the composer's mature style was established from his youth, changing little throughout his creative career, this view can be challenged.³² The composer certainly secured a more concise mode of expression in the sonatas written after Op. 3, and, although certain 'academic' procedures continued to be employed, there was a lightening of the chromatic idiom that had pervaded some of his earlier works.

³¹ Llano, *Turina y el legado parisino de la Schola Cantorum*.

³² José-Luis Turina, 'Academicismo y libertad formal'. Newman notices a similar consistency of style in Turina's sonatas, viewed from a different perspective: 'Turina's early and late sonatas are generally similar in style and forms. In fact, the last of them shows little advance or contrast as compared with the first.' *The Sonata since Beethoven*, 655.

10 - EVALUATION AND CONCLUSIONS

Turina's relocation to Paris was motivated by the conviction that the Schola Cantorum's training would equip him with the necessary skills to become a fully-fledged composer of large-scale works, such as sonatas or symphonies.¹ A thorough grounding in sonata procedures was one of the tenets of the Schola, whose holistic musical curriculum awakened in the composer a lifelong interest in, and a steadfast commitment to, the sonata-form design and the multi-movement sonata genre. In addition to the *Cours de composition musicale*, Turina's personal library included the piano sonatas of Haydn, Mozart, Beethoven, Chopin and Schumann; in his output an adherence to the sonata principle extended beyond the piano sonata to chamber music and to compositions for guitar and for violin.² Techniques inherited from d'Indy, such as sonata form, cyclic construction, counterpoint and chromatic harmony, continued to preside over Turina's approach to composition.

Both Falla and Granados could be described as having served their 'formal apprenticeship' by composing an *Allegro de Concierto* for piano in sonata form (or sonata-rondo in the case of Falla). Albéniz contributed several works to the piano sonata genre: these are tuneful and formally well crafted pieces, but, unlike some of his other compositions of that period, do not reveal a Spanish national character.

¹ Turina, quoted in Morán, *Joaquín Turina*, 93. It was unusual for Spanish composers to write large-scale pieces, such as sonatas or symphonies, as confirmed by Luis de Pablo in Moreda-Rodríguez, 'Francoism and the Republican Exiles', 187.

² <http://digital.march.es/turina/en/fedora/repository/jt%3A35784>, accessed 2 October 2012.

In response to Albéniz's criticisms of Turina's Piano Quintet, the latter addressed the issue of Spanish character in his piano suite *Sevilla*, Op. 2. With its use of counterpoint, chromatic harmonies and cyclic construction, however, the composer was keenly aware that this work was still rooted in the academic traditions of the Schola.³ In deference to Albéniz, Turina incorporated a number of folk dance-types and the popular Andalusian song 'El Vito' in the *Sonata romántica*, but the influence of d'Indy and the Schola persisted, for example, in some of the harmonic language and in the cyclic technique of thematic accumulation and summing-up.⁴ Unlike Turina's other sonatas, the conclusion to the finale of Op. 3 takes on immense proportions. In this movement the composer is faced with the challenge of reconciling diverse structural elements - the Spanish theme, the variation theme, sonata and cyclic procedures; the result is a composite that threatens to undermine the very unity that is at the heart of the cyclic principle.⁵

Turina's choice of sonata genre and sonata form resonates with the Classical era in terms of layout and movement order, also in thematic disposition in exposition and recapitulation. His three- and four-movement sonata plans also reflect Classical

³ Turina describes *Sevilla* as a transitional work, 'influenced by the Schola, with an excess of thematic working and complex harmonies.' Turina, unpublished notebook (1945), Fundación Juan March, consulted 12 June 2012.

⁴ The remarkable similarities of design between Op. 3 and d'Indy's Piano Sonata Op. 63 are detailed in Chapters 5 and 8. The technique of accumulating previous themes in the final movement had already been employed by Turina in *Sevilla*.

⁵ The finale of Op. 3 is considerably shorter than that of d'Indy's Op. 63 sonata. The latter movement accumulates themes by combination, whereas Turina tends to set out themes in a sequential format.

models; the two-movement works are comparatively short, but the design has precedents in Beethoven.⁶ Turina also incorporates tonal and narrative modifications that are typical of Romantic sonatas, for example the use of chromatic shifts, tertiary modulations and slower interludes, as well as linking movements and connecting ideas between movements to create a unified whole. The notion of dislocating the tonal resolution from the point of Classical expectation, thus withholding the climax of the narrative until towards the end of the movement, is a Romantic trait commonly found in Turina's sonata-form movements, as is the loss of exposition repeat, the selection of secondary material for apotheosis, and the dissolving ending. In Op. 24, the idyllic episode placed in the exposition and, unusually for this corpus of works, also in the development, reflects a loosening of formal structure typical of the changing attitudes to the sonata process of later nineteenth-century composers.⁷ Several features of the first movement mark a departure from Turina's other sonatas. Although the slower interludes create a sense of stasis, the dynamic and rhythmic power, together with changes of tempo and metre in the rest of the movement, push the sonata rhetoric forward, with frequent use of pedal points that create a feeling of tension. The

⁶ Running times of 10-13 minutes for Op. 59 and Op. 88, compared with 20-24 minutes for Op. 3, Op. 24 and Op. 97. Beethoven's piano sonatas Op. 49 Nos. 1 and 2, Opp. 54, 78, 90 and 111 are two-movement works.

⁷ Hepokoski writes: 'as for developments, the main danger was that familiar mid-movement strategies (motivic fragmentation and combination; sequential modulatory patterns; generic storm and stress) ran the risk of seeming empty academic. Thus we can find middle spaces of sonata deformations invaded by one or two tableau-episodes, which sometimes elbow out much of the 'developmental'-activity proper.' 'Beethoven Reception: the symphonic tradition', 451.

development is unique amongst Turina's piano sonatas in pre-empting the return of the P-theme.

A mosaic quality is a feature common to all of the sonatas: within a single movement several moods are incorporated, often represented by changes of tempo and/or metre. Based on repetitive thematic cells, and having a more leisurely transition, Op. 97 reveals a looser construction. Although the frequently changing moods in Op. 24 impart a mosaic quality, in terms of construction and dramatic argument this sonata could be considered the most successful of Turina's sonata-form movements. Lacking the tautness of construction of some of the other sonatas, Op. 3 can be regarded as a youthful student experiment, but it is a work with great cumulative power. At times, it appears that Turina is constrained by the demands of sonata form; it is evident that he needed a ready-made mould with which to fashion longer pieces, and the sonata structure can be viewed as the means by which he achieved this. However, his sonata-form designs cannot be viewed as formulaic, as each has a distinctive identity.

It would be facile to portray Turina as the poor relation of Albéniz, Granados and Falla, a conservative composer who showed little merit or sense of 'development': such are the high-handed views that have been advanced by some older critics. His position needs to be understood in the context of his ambitions as a composer, his affinity for his own region, his training in Paris, his political affiliations and the musical climate of the time, both in France and in Spain. The current study confirms that he was profoundly influenced by the period spent at the Schola Cantorum and that, in deference to the tradition of Beethoven, he was keen to develop larger-scale compositions by working

with the sonata genre and with sonata-form designs. In the following quotation, which could reflect Turina's own perceptions, Caplin summarises the importance and durability of sonata form:

Many historians and theorists consider it to be the [Classical] period's most highly developed and complex compositional design, the one in which composers reveal their greatest technical skill and expressive potential. Moreover, sonata form continued to exert enormous influence over compositional practice in later musical styles, and it remained a viable form, albeit highly modified, at least until the middle of the twentieth century.⁸

Turina considered that musical composition in Spain had suffered a 'de-humanisation', and Sopeña 'deplored the abandonment of tonality as the consequence of the "political left".⁹ It should be noted that traditional nationalism was a political expedient for Spanish composers after the end of the Civil War, given the Franco regime's antipathy towards ultra-modern music. Turina was ideally placed, therefore, to maintain the traditional values of musical composition, and the dual aspects of nationalism and universalism, through the medium of his piano sonatas, although only one, Op. 97, was composed after the Civil War.

This dissertation has demonstrated that, through his training in Paris and his contact with a diverse group of (mostly Spanish and French) composers, Turina developed a musical style that integrated forms of the Austro-German tradition with the regional characteristics of Andalucía. Unlike Albéniz, Granados and Falla, he kept the sonata tradition alive, infusing it with Romantic ideals and with folk-inspired modality. His receptivity to a variety of musical styles enabled him also to assimilate

⁸ Caplin, *Classical Form*, 195.

⁹ See Moreda-Rodríguez, 'Francoism and the Republican Exiles', 156-157.

aspects of the impressionistic language of Debussy, but, at the same time, he resisted the advances of neo-Classicism.

The authenticity and ownership of 'Spanish' music has been a matter of some debate. While it can be argued that Falla's music became more 'Spanish' as he integrated earlier forms of national music into a neo-Classical framework, Turina's conception of authentic 'Spanish' music rested on the employment of Andalusian characteristics, which, when amalgamated with established formal patterns, allowed his music to be aired on a broader scale, thus creating Sopeña's concept of *andalucismo universalizado*.

Hitherto, analysts have depended on linear descriptions of Turina's sonata movements. Hepokoski and Darcy explain, however, that

one of [Sonata Theory's] convictions is that in order to arrive at an adequate sense of meaning within a work, we must reconstruct a sufficiently detailed generic and cultural backdrop against which such individual works sought to play themselves out.¹⁰

Although Turina's sonatas represent an aesthetic standpoint that is at variance with the Classical period, Hepokoski and Darcy's Sonata Theory has nonetheless provided a clear framework on which to map formal and technical details of these works. This dissertation has provided new insights into the composer's structural and narrative options, also offering a comparative approach between the five sonata-form movements for piano. Apart from the nuances of impressionism inherited from Debussy, Turina was able to build effective 'modal to tonal' trajectories in his works,

¹⁰ Hepokoski and Darcy, *Elements*, 604.

evidence of which is further enhanced by the strong stylistic associations with *L'isle joyeuse*.

Using the backdrop of Hepokoski and Darcy's findings, further research into Turina's use of sonata form in his other works, such as instrumental sonatas and chamber music, would widen the scope of the present study, and assist in evaluating the consistency, or otherwise, of Turina's approach to generic conventions across a broader frame of reference.

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